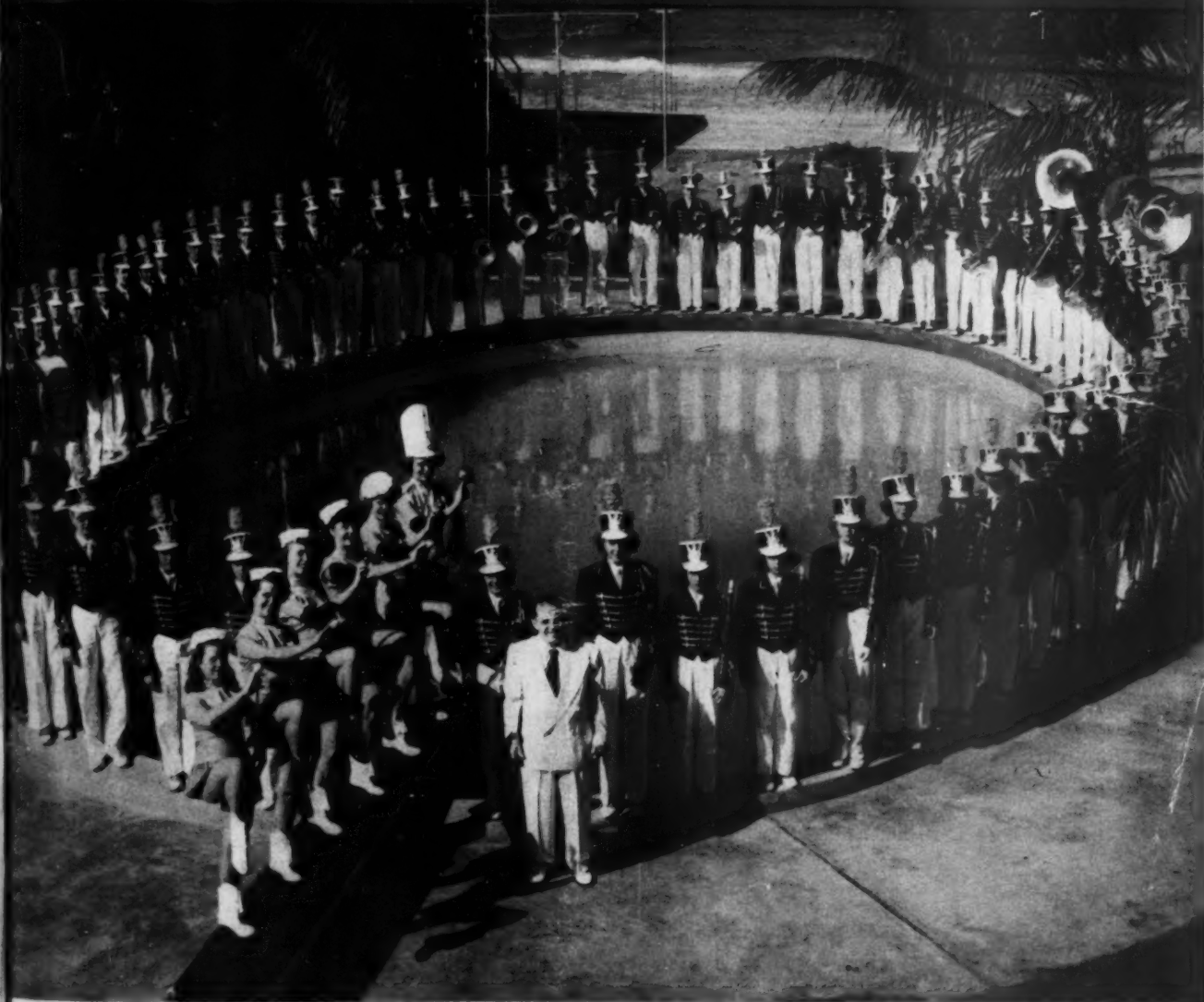


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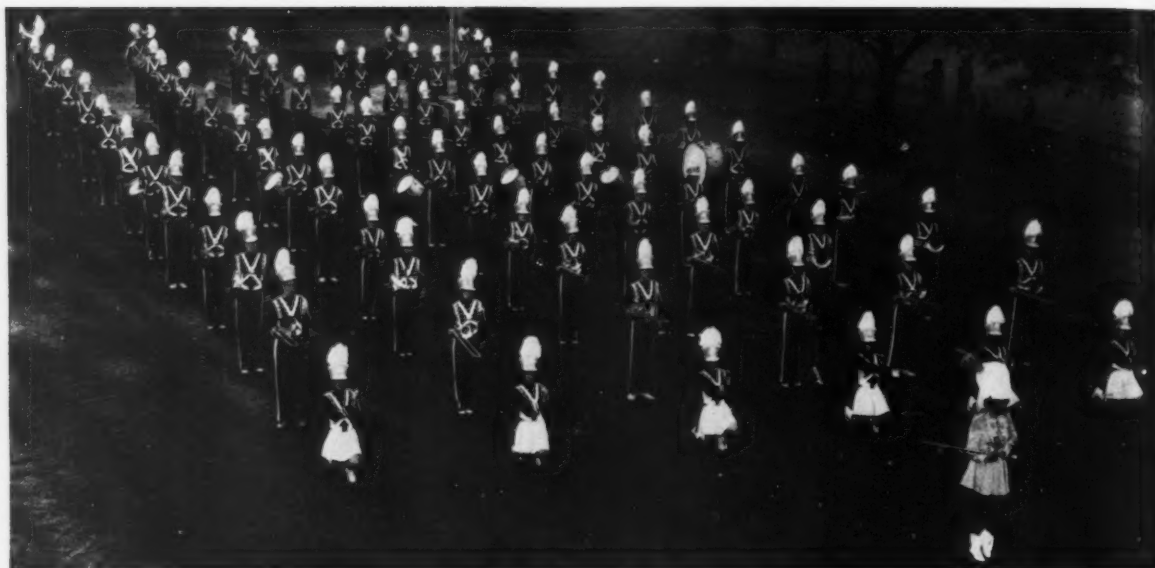
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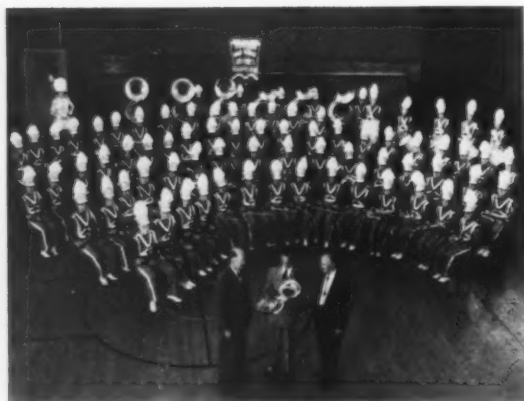
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Above: South Park High School Band providing background for (l. to r.) Harold H. Ramsey, supervisor of music, South Park Independent School District, Louis F. Stumpf, band director and J. P. Freedman, Conn Beaumont dealer.

Smart appearance and playing-marching performance have won state-wide prominence and attention for the South Park High School Band . . . the past year they played no less than 65 engagements! This outstanding band is directed by Louis F. Stumpf, who says—"I feel that the use of first-line instruments in my band definitely makes a better musical organization. My students progress much faster when they are playing top quality instruments."

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Greenfield
Dearborn,



Band Fo
Daniel L.
Director of
Indiana U
Bloomington



String C
Angelo La
Western M
Education
Kalamazoo

On the Cover

This unique and striking pose of the Largo, Florida, High School Band was taken at the Glades Hotel in St. Petersburg after the band had won superior ratings in concert, sight reading, and marching, in the Florida State Band Contest.

Mr. Eddie Edwards is the director of this outstanding championship band.

Forrest L. McAllister
Editor and Publisher

Advisory Editors



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Department of Music
University of Colorado,
Boulder, Colo.

Brass

B. H. Walker
Director of Band
Central High School,
Chattanooga, Tenn.



Composition, Arranging
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The School Musician

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Founded in 1929

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 23, No. 5 January, 1952

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School musicians applaud—



Angelo M. Cucci of Toledo, Ohio

"Of all the subjects taught in the schools, music is used most in later life. Therefore, music education should be offered to all students. Participation in music activities should not be restricted to just a few," says Angelo M. Cucci, Head of the Music Department, Central Catholic High School, Toledo, Ohio.

Mr. Cucci received his B.S. and M.S. in Music Education from the University of Illinois. He started his musical career on the cornet at the age of nine when he enrolled in the Plainfield, Illinois, High School Band.

After directing the Instrumental Music program at Dixon, Illinois, during the years 1946-47, he moved to Toledo to his present position. He has developed a successful balanced school music program in just four years, which includes Band, Orchestra, and Chorus.

He is as yet unmarried. Though busy with training some four hundred students in music, he still finds time to pursue his main hobbies, which are golf in summer and bowling in winter.

Yes, it is men like Angelo Cucci, who give unselfishly of themselves that young people might enjoy the benefits of music, who are truly "Making America Musical."



*"They Are Making
America Musical"*

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SMart Ideas —

News From The Industry



First Time in America Two Low-A Bassoons in One Band and Orchestra

The South Park High School of Beaumont, Texas, claim a unique distinction to their credit by being the first school in America to add two of the new Linton Low-A Bassoons to their Band and Orchestra.

Shown here is L. F. Stumpf, Band Director, handing one of the Low-A Bassoons to student, Donald Duggins, while associate Bassoonist Robert Holts and Harold H. Ramsey, Supervisor of Music, looks on.

For further information concerning the Low-A Bassoon, write to the Linton Mfg. Co., Elkhart, Indiana.



New Leshner Bassoon Now in Production

Everett Leshner, owner of the new and recently organized Leshner Woodwind Company, Elkhart, Indiana, has announced that production of the new "Leshner" Bassoon, recently introduced, is now in production.

Acceptance of the new Bassoon, by both dealers and musicians, said Mr. Leshner, "has more than exceeded my expectations."

Further information and full details of the new Leshner Bassoon may be had by writing Leshner Woodwind Co., 1509 Casapolls St., Elkhart, Indiana.

Conn Introduces New Self-Spraying Lacquer

Worn finishes on musical instruments are on the way out! At any rate, that's the impression carried with the announcement by the Accessory & Service Division of C. G. Conn Ltd. of a new self-spraying touch up lacquer for musical instruments. And judging from the reported interest and enthusiasm stirred in pre-introduction showings, this new lacquer "spray gun" will become a favorite among musicians for keeping their instrument finishes in top shape. Shown here is Charles Ford, Conn Sales Department, admiring the beautiful finish in a freshly-sprayed cornet.



Conn Self-Spraying Lacquer It's called —and that pretty well defines it. This new touch-up lacquer, it appears, will enable instrument owners to quickly re-touch worn or damaged spots on their instruments and keep them looking like new. At the touch of a button this unpretentious looking container sprays a fine lacquer mist that covers worn spots and imparts a brilliant "new-instrument" finish.

Any number of lacquering tasks can be performed with this remarkable can . . . from instruments to music stands. Musicians with gold finish instruments needn't worry either because Self-Spraying Lacquer is available in both gold and clear. There is enough lacquer in the can to last for many retouching jobs. No mixing or pressurizing devices are necessary. All you have to do is shake the can—Self-Spraying Lacquer is always ready to use. Altogether, it sounds like good news for lustre-weary instrument owners. May be purchased at local music stores.

Price\$1.98

New One-Piece Flute Introduced By Artley

Featuring a one-piece streamlined body, this Flute, Mr. Artley stated, will meet all the requirements demanded of more expensive instruments.

Further information and full particulars may be had by writing to D. & J. Artley, Inc., 1519 West Bristol Street, Elkhart, Indiana.



3rd Man Junior Zither Good Grade Teaching Aid

The "Junior Zither" should prove popular with first, second, and third grade teachers as an aid to teaching intonation and melody.

The instrument novelty is built with fifteen strings, which gives it a two-octave range. For further information, write to the Habart Company, 303 Fourth Avenue, New York 10, New York.

Price\$5.98.

"Sweetwinds" Soon To Be Available to Directors

Good news to all instrumental directors is the fact that Herb Gutstein has announced that the "Sweetwinds" will be back on the market within the next few weeks.



"Musical Pup" Popular With All Ages—Teenagers

Here's a new kind of music box. It's actually a cuddly cocker spaniel.

The new "musical pup" is a product of the Alma Toy Company, 505 Fifth Avenue, New York 17, N. Y.

The music is supplied by an imported Swiss music box, concealed in the body of the spaniel. It's operated by a key in the base of the doll, and it plays "Who's Afraid of the Big Bad Wolf" and other childhood favorites.

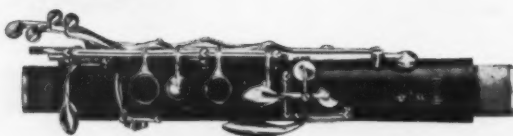
Individually window-boxed, the Alma "musical pup" sells for \$6.50 retail.

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Smart Ideas

(Continued)

Wexler Music Accessories Interesting and Practical

"Stephen Foster" metal wastebaskets are something delightfully new in decorated wastebaskets. These are beautifully ornamented with full-color prints depicting scenes from famous Stephen Foster folk songs. Four designs are available, "Jeannie with the Light Brown Hair," "Oh, Susanna," "Camptown Races," "My Old Kentucky Home." Music teachers and students find them smart and useful for music rooms, living rooms, bedrooms, dens, school rooms, studios. Made of 32-gauge steel, oval shaped, 7 inches deep, 11 inches wide, 13 inches high. Scenes are enclosed in gold-tooled frame. Price \$2.75

Micro Lip Balm, an aid for the prevention and relief of lip fatigue and lip irritations, is also being featured by David Wexler & Company, Chicago wholesalers. Brass and woodwind players find it indispensable. It is put up in handy containers for convenient carrying in coat or trouser pocket. Price 35c

Both products may be purchased at local music stores.

Leedy & Ludwig Publishes Booklet "Memos On Drums"

The Leedy and Ludwig Company of Elkhart, Indiana, has published a fine twenty-four page booklet, "Memos on Drums."

Sections of the booklet are devoted to discussing such subjects as how to teach tympani heads, chime tones, the difference in snare drum sizes, drum sticks, and other features that are of interest to percussionists.

Instrumental directors and drum students may receive a free copy by writing to The Leedy and Ludwig Company, Elkhart, Indiana.

Ed Kalb of AMC Reviews Book—"Musical Acoustics"

Review of "Musical Acoustics" by Charles A. Culver, Ph.D., third edition published by Blakiston Company, New York, 1951.

This popular work sets forth the physical basis of music in an interesting, semi-scientific manner. Knowledge of arithmetic and simple algebra will enhance complete understanding. Each chapter is written for class lecture and discussion plus demonstration experiments, a bibliography being contained within the chapters. Excellent for serious acoustical study, current and authentic.

Ed Kalb is a member of the staff of the American Music Conference, 332 South Michigan Avenue, Chicago 4, Illinois.

Sigmund Spaeth New Advisor to Artist Films, Inc.

President Paul Lazare of Artists Films, Inc. has announced that Dr. Sigmund Spaeth has been added to the Advisory Board of his company. The others members are Albert Spalding, Dr. Leopold Stokowski, Jacques Thibaud, and Lawrence Tibbett.



I am Music

VOICE OF THE UNIVERSE; Priestess of Earth, Life's Lyric of Love, am I. Song of angels in the house of good; the snare and delusion of hell.

I whisper of passion; I breathe romance; I am the inspiration for work and play. Though I am a balm of peace, yet on the battlefields I stir men's hearts and urge them on to greater deeds of valor. I dwell in the peaceful chambers of content, but I am present always in the pits of war. I lead true lovers to the altar, I muse by the cradle, I stalk by the open grave. I am the incense upon which devout prayers rise heavenward. Know me, and I will comfort you always.

If my song be in your heart you will hear my voice in the babble of the brook, the chant of the birds, the rustle of the leaves, and the billows of the sea. The wind and the rain and the flowers and the dew all speak to you of me. The rumble of traffic, the clatter of hoofs, the hum of the motor, the song of the mill; ah! I charge the very air.

Down through the ages I have walked with men, yet none have ever fathomed me. With the prince and the beggar I roam the earth and all men love me. For I am the spirit of the very best that is in them, and they praise and strive for the best that is within me. I am the soul of the arts. I am Music.

—ROBERT L. SHEPHERD

EDITORS PAGE:—The editor of *The School Musician* has relinquished his regular page in order to make the annual reprint of Robert L. Shepherd's famous poem "I Am Music."



When Director Al Wright brings his baton down for this beautifully-blended sixty-six piece symphony orchestra of the Miami, Florida, High School, the effect is that of a huge pipe organ played by a master musician on four manual keyboards. Attentive precision is one of the many fortes of this wonderful group.

A Bandmaster Builds a High School Orchestra

STRING MAGIC

THE PRIME REQUISITE for the establishment of a High School Orchestra is nothing more than a sincere desire on the part of the director to have an orchestra. No amount of equipment, music, instruments, or cooperation from the faculty and principal will produce an orchestra unless the director has a real desire to have one.

Just how much "String Magic" must a director have in order to develop an orchestra? Speaking from experience, I would say that a director can build a respectable school orchestra without his being a string specialist. A director needs only as much "String Magic" or "know-how" as he has of oboe, bassoon, french horn, and the other esoteric and wonderful instruments in the band and orchestra. If a director has been able to produce a good band—he can also produce a good orchestra. If a director has started beginning woodwind and beginning brass classes and has been able to bring students to the point where they can play band or orchestra parts, then I say he can also do the same thing with a beginning string class.

After all, the fundamentals of band organization as accepted by today's music educators: (class lessons, daily rehearsals, sectional rehearsals, and ensemble playing) apply equally well to both the orchestra and to the band.

Similarly, the fundamentals of good ensemble playing—(attack, release, blend, balance, melodic line, accompaniment) apply equally to both groups. Has ever a successful bandmaster used just brass and percussion because he had less training in the woodwinds? Or has ever a bandmaster turned out a reed band because he was not trained to a high degree in brass work? It naturally follows then, that a director need not shy away from developing an orchestra because he does not have a lot of training in string techniques—"String Magic."

Provided the director has a genuine desire to have an orchestra in his school, he can and will build one. Observe the schools in your area—how many band directors are there near you who have had string training and experience but who are not doing anything with an orchestra? Also notice the number of successful high school orchestras that are directed by persons who are not string majors.

Wherever a music director *wants* to have an orchestra—in that school you will find an orchestra. The orchestra at Miami Senior High School is directed by a "bandmaster"—one who is not a string major in any respect. Yet for the past fourteen years this orchestra has never received less than a first division (superior) rating in a

Florida State or District Orchestra Contest. Except for the last four years, at which time a string specialist was added to the Miami High faculty to care for the ever-expanding orchestra program, this bandmaster developed and maintained the high standard of accomplishment set by the Miami High School Orchestra without the aid of "String Magic."

It might be well at this point to place a few limits on this discussion. It is agreed by the author that truly fine string players cannot conceivably be developed without the services of a string specialist either in the school or in the local or a nearby community. But is it not also agreed that a truly fine oboist cannot be produced without the excellent coaching by a double reed specialist as the student becomes outstandingly proficient. This becomes true for each of the instruments in turn, yet we do not turn away from directing a band because we are not specialists in each and all of the wind instruments. It naturally follows then that we should not turn from the directing of a school orchestra because we are not string specialists.

So much has been said and written about string know-how and other "magic," that many of our directors are just afraid of tackling strings.

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The excuse often given to the question "Why is there no orchestra in your high school?" is that there is (a) "not enough time," (b) "The kids aren't interested," (c) "The Orchestra doesn't appeal," (d) etc., ad infinitum. All are various and sundry ways of saying that the director is just afraid to tackle the strings.

Erroneous thinking can easily lead a music director to believe that the orchestra program is harder to develop and sell than the band program. Consider the beginning groups for example. Take two groups of student beginners; for the sake of this illustration consider each group to have an equal amount of intelligence, ability, and interest. At the end of the first semester, the beginning band will usually sound superior to the beginning orchestra. To find the reason for this look into the situation a little further and examine the music that is available for the two groups. Much playable and well-sounding material is available for the band, while, on the other hand, one must comb the music catalogues with care in order to find material that will sound well when played by a beginning orchestra. Much music published for band is written for the *school band*, while much music published for orchestra is written for the *professional and symphonic* groups.

It is refreshing to notice, however, that publishers and writers are becoming cognizant of the situation and an increasing amount of beginning and intermediate orchestra material is being published each year. The fault also lies somewhat with the director as well as with the publishers. Often the directors fail to take the trouble to select music that is as playable for his orchestra as for his band.

The situation becomes more aggravated as the bands and orchestras become more mature. How many of us have listened to a high school orchestra struggle through "Beethoven's Fifth" unabridged and as published for the professional orchestra; to be subsequently artistically refreshed as the high school band came on and played music written for the high school band by composers who understand the technique and musical grasp of the high school instrumentalists. Given music of equal adaptability, the school orchestra will hold its own with the school band.

It has been said that the orchestra does not "appeal" to the high school student. I agree that this is true in many schools. Wherever the brass, woodwind, and percussion players

Written especially for The School Musician

By *Al G. Wright*

Director of Music

Miami Senior High School, Florida

count measures by the score only to have the director stop and rehearse the strings for a few bars before the carefully prepared wind entrance this will be true. On the other hand, it is a rare wind player that won't look forward to the opportunity to play in an organization where his part will be heard and not covered by several others doubling the same notes as is the case in the band.

The question of the appeal of the band uniform is an easy one to solve—give the orchestra some appeal too. Dress the orchestra in uniforms too or as Gilbert Waller¹ would prefer us to say "Uniform the orchestra in (formal?) Dress." A band type uniform is not necessarily the solution to this problem. However, a uniform type of "dress" for the organization has much appeal to both students and audience. What junior or senior high school youngster can resist the opportunity to wear "formal" dress for an orchestra appearance for instance?

There is *not* any "magic" nor are there highly specialized "string techniques" involved in the establishment and development of a high school orchestra that cannot be solved by sound organization and musical teach-

ing principals. The "orchestra problems" and the "string problems" yield to the same remedies and procedures that solve the problems in band. A modicum of enthusiasm for the orchestra program, however, is an essential ingredient.

Then finally there is the question of the "Balanced Music Program" in our schools. How often have we heard of the fine "music program" being carried on at one school or another only to find out that the school really has only a fine band program or a fine chorus program but certainly not a fine *music* program. An *orchestra* is essential to any school that lays claim to having a fine *music program*. No Principal, Superintendent, or Music Teacher should lay claim to a fine music program unless that program is a *balanced* music program—one that includes band, orchestra, and chorus activities as well as the general musical and musical class room activities.

The school that does not offer its students a balanced program of musical activity—one that includes the opportunity to play in an orchestra—is not providing for its students a truly fine and balanced program of music education.

¹Natl Chmn. MENC String Committee.



Many musical celebrities are amazed at the professional-like finish of the Miami High School Orchestra. Here is Rubinoff showing some of the finer points of violin fingering to concert mistress, Seda Kloyan, and assistant concert mistress, Ingrid Lunas.

A State Superintendent Says —

"We Want Music IN OUR SCHOOLS"

By **Shelby M. Jackson**
State Superintendent of Schools
Baton Rouge, Louisiana

In Louisiana, we are developing a total program of education and training for complete living and giving opportunities for growth and development. During the past three years, we have surged forward at a rapid rate. Outstanding progress has been made in all fields of educational activities and in the development of schools as community educational centers, basing courses on needs whereby life adjustment for youth is being made a reality; resources are being developed; and potential unemployment problems are being eliminated.

Our democratic way of life is dependent upon the intelligence of the people. If we are to continue to serve our country effectively now and in the critical years that lie ahead, we must continue to provide an instructional program designed to meet the emotional, cultural, intellectual, moral, and physical needs of the young citizenry who are experiencing growth and development under adverse world conditions. We must continue to have a constant flow into society of educated young men and women who have civic competency and moral responsibility, and we must continue to give continuous education for every adult citizen.

In Louisiana, elementary, secondary, and adult education have been considerably improved with enriched instructional programs. *Music is an integral part of the total program of education.* Music uplifts the soul and develops attitudes and culture which are essential to good, useful citizenship. It is said that music is the fourth need of man—food, clothing, shelter, and then music.

There should be the development of music appreciation and creative listening. With the splendid supervision given by the supervisors of music in the State Department of Education, outstanding progress has been made in the development of the music programs in the schools of the state. We are striving to have a full-time music teacher in every school, for it will mean much to the people; not only from a cultural standpoint, but from

the development of the right attitudes and training for good, useful citizenship. Music credits are so set up that they will aid in the development of this program.

Louisiana's music education program



Shelby M. Jackson
State Superintendent of Education
Louisiana

was initiated in 1934. From the very outset, it was determined that music would be offered in all grades on the same basis as any other subject. Having been established in this manner, it has grown from a very meager beginning when only two parishes (counties) in the state had what might be called parish-wide music education programs to the point where practically every parish in Louisiana has some kind of an organized program of music instruction. At the present time, we are developing programs already initiated and establishing new ones. Much progress is in evidence on every hand.

Shortly after initiation of the program in 1934, it became apparent that assistance from the State Department of Education was necessary; and, therefore, a state supervisor of music was appointed. The first state supervisor of music was S. T. Burns. In 1937, an assistant state supervisor of

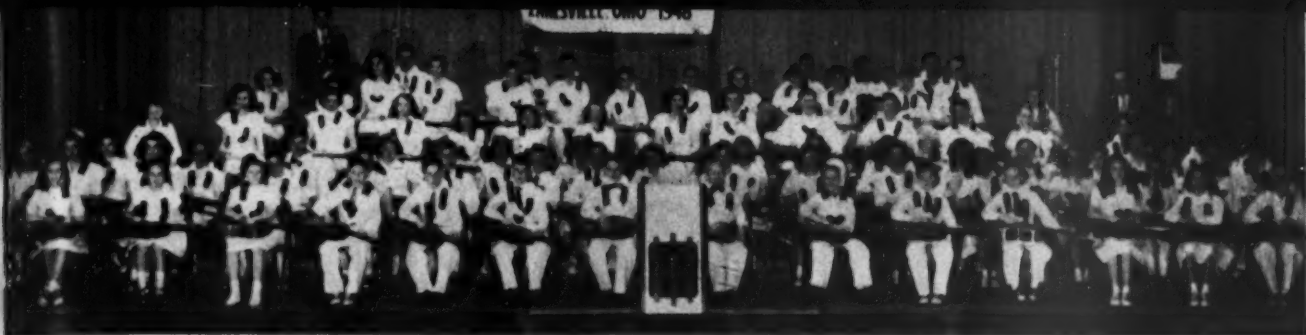
music, Lloyd V. Funchess, was added to the staff of the State Department of Education. Since that time, Mr. Burns has left the state, and Dr. Funchess has served as state supervisor of music. Three assistant supervisors have served under Dr. Funchess during this period: Messrs. Staunton, Purdy, and Hilton.

Not only has the program of music education developed rapidly in the elementary and secondary schools, but the college music departments have increased and expanded. Excellent facilities and very fine physical equipment prevail on practically every college campus in the state. The quality of instruction has continued to improve, and music personnel through its professional organization, the Louisiana Music Educators Association, has worked diligently. It must be said that this organization, working in close cooperation with the music supervisors, has aided in the development of the music program to the splendid position it holds in the state. Also, the splendid cooperation received from all school officials has been of the very highest order. Had it not been for the encouragement and support of all school officials, very little could have been accomplished.

Music education in Louisiana is being projected as an educating force because of the manner in which it can influence the thinking, feeling, and action of people. Every effort is made to have music become a vital part of the daily lives of all people, because it is believed that a singing people with a love of music is a people destined to live a richer and fuller life filled with enjoyment and satisfaction.

The music section of the State Department of Education is in the division of elementary and secondary education. The improvement of instruction in the development of music education is the ultimate goal toward which the music section is striving. The state supervisor of music and his assistant are available for any as-

(Turn to page 15)



The performance of special arrangements of typical school band numbers is one of the specialties of this fine Plectrophonic Orchestra of Zanesville, Ohio. Mr. William E. Steed, the director, has learned from experience that the students of Fretted instruments may attain beautiful and thrilling effects if properly taught and conducted.

There Is a Place in Music Education for the

FRETTED INSTRUMENTS

By *William E. Steed*

Vice Pres., American Guild of
Banjoists, Mandolinists and Guitarists

FOR MANY YEARS music educators in the public service have turned a deaf ear to the people urging admission of the Fretted Instruments in the schools on an equal basis with the present accepted instruments. This is not being written with the thought that readers will immediately rush out to buy fretted instruments, start playing them, or accepting students on them. Music teachers, being human, will continue to follow the natural trend with its traditions and prejudices.

The writer takes it for granted that everyone is familiar with the long and honorable background of the Mandolin and Guitar. Whether or not the educator or the reader dislikes the instruments personally is certainly no reason for trying to suppress them.

After talking with several music supervisors I came to the conclusion that their expressed dislike is in most cases ignorance of the instruments, the fact that they have not been exposed to what they term "good music" played on the instruments, their fear of not doing a good job in an unfamiliar field, or just plain indifference trying to find a part in their own music program.

It seems to me that the powers that be, who decide what is right or wrong, good or bad, have taken upon themselves an unjust and dictatorial attitude toward the majority of the public who pays the bill. Personally I dislike anchovies, but they are not barred from my home.

Proof in the fact that musical instruments cannot be forced upon the

public is the present decline of the Violin. Here in our own community where there are exceptional capable school instructors, the Fretted Instruments greatly out-number the students



William E. Steed

of the so-called acceptable instruments.

There is no reason at any time for the teacher of Frets to ever apologize for the instruments of his chosen field, to whom the blast of a horn sends shivers down his back or a violin in the hands of a student with no sense of pitch leaves him cold.

In our own school we teach the youngster music he desires to play and in the majority of instances the child being thus exposed continues his studies and learns to play and appreciate the better music to the limit of his ability or our own teaching ability.

His appreciation is raised to a higher degree, just as the public school youngster who is handed a Tonette.

The enrollment in Harmony classes in our local High School has been on the increase since we started interesting our students in this course. Incidentally, they do not happen to be at the foot of the class. The same is true of Bass-viol players who usually are chosen from our student body.

I wonder how many have taken notice of the beautiful tones of the electronic instruments of this modern world. No longer is the Guitar and Mandolin a tinny, weak sounding instrument compared to the Horn. More progress has been made in our instruction material than that of any other instrument. The capabilities and qualifications of the instructors are constantly moving forward. The American Guild of B. M. & G. realizing its position in the music world is doing something about it? A code of ethics and standards is being drawn up. The days of racketeering in our business is over. The instruments are here to stay and are increasing rapidly in the public favor. More and more college graduates are turning to our instruments and are teaching in the private field. We are cleaning house and if in the past few years our efforts have given competition to the school programs, that may be only a slight fore-runner of what is to come as the ability and capabilities of our teachers continue to improve.

(Editor's Note: Where in any public

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Let's Give EVERY School Child Music Through

KEYBOARD EXPERIENCE

LEIGH HUNT SAID: "There are two worlds, the world we can measure with line and rule and the world we feel with our hearts and our imaginations." Those of us engaged in bringing children to music have the high privilege of dealing with the latter world. Our conception of the total and well-rounded growth of children includes aesthetic and spiritual development. If the music program in the Elementary school is developed from this basic philosophy emphasis will fall where the child needs help and not necessarily where the teacher thinks he should need help.

Simplicity is the touchstone, the keynote to the best teaching. Try as we will, talk as we have, too often music is still presented to, instead of shared with, our young people. It should be enjoyed as any other frequent, pleasurable experience. For example, the piano is usually only a complicated instrument the teacher uses and on which a few privileged children take "music lessons." It is perfectly possible and eminently desirable that all the children (beginning as early as kindergarten) have some keyboard experiences.

Interpretation of a musical score should be introduced at the time when this understanding is needed. The piano, tuned water glasses, xylophone or resonator bells can be helpful and enjoyable tools for this experience. We hear, we see, we play—we sing. In this sequence we help the student make a meaningful association between sight and sound. It is our experience that one of the most successful ways to help a child learn to "carry a tune" is to give him keyboard experiences. I have never had a child in a piano class who did not learn to use his singing voice on pitch in the course of his first year's lessons. This happy outcome is true of adults as well as children. Through singing and playing in group piano many mature persons realize a desire to learn to sing a tune. From the very beginning we sing as we play. The absorption in

playing seems to overcome the self-consciousness which keeps persons from learning to carry a tune. Through keyboard experience then, young and



Charlotte DuBois

old may be prepared for participation in adult choral and instrumental groups.

Natural growth is orderly and planned. The skillful music teacher plans his work for children to "grow on." In this ordered plan teachers must know how children develop, how they learn, what their basic needs are, how their interests vary according to physical, mental and emotional age and as much as possible concerning their hereditary and environmental backgrounds. Music teachers have lagged far behind other members of the teaching staff in accepting the above statement as part of their professional obligation.

Using the Piano as a Basic Music Tool

If we begin in the kindergarten by using the piano not only as an ac-

companying instrument but as a means to musical understanding it becomes accessible and familiar to all the children. We are speaking now not of organized piano classes but of what we shall call "Keyboard Experiences." Let us explore a few of the possibilities.

Hearing is basic to musical understanding. Our ears must lead the way to visual and mental conception. There are many elementary musical concepts which have to be "taught." This can be at once a delightful and meaningful experience through using the piano to illustrate. For instance, the following terms can be heard when played by the teacher, later played by a child: high and low, *soft and loud*, long and short, *up and down*, gradually louder (*crescendo*), gradually softer (*decrescendo* or *diminuendo*, *staccato* and *legato*, fast and slow, gradually faster (*accelerando*), gradually slower (*ritardando*). The various kinds of notes can be quickly demonstrated:



walking (later quarter) notes,



running (later eighth) notes,



step, bend (later half) notes

The teacher can develop pitch recognition with listening games. At first she may sing a single note within the child's singing range and ask who

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can find it at the keyboard. After some experience with a single tone, progress to intervals (probably using intervals of the Tonic Triad first), then experiment with a fragment and finally a two measure phrase. By the third or fourth grade many children will be able to hear a four measure phrase. Any of these musical examples may be extended by the teacher's presenting a phrase that ends on any note except the tonic (which we call a question) to be "answered" by a pupil (ending on the tonic). These various devices are enjoyed as musical "games" by the children. As the class develops some facility with pitch recognition the entire procedure may be carried on by the students with the teacher acting as guide. They will also learn to step and/or skip up and down a ladder (scale), to recognize major and minor triads, the Primary chords and several kinds of meter (2/4, 3/4, 4/4, 6/8). After our ears learn to hear the name and quality of the I, IV, and V chords, in the third or fourth grade we can begin to decide where they belong in the accompaniment of a simple melody.

In the Elementary School we stress the use of observation songs. Why not employ the piano to enhance the pleasure and understanding of the things we observe? Reading—readiness can be greatly facilitated in this functional way. All these suggestive devices we have named should be broadened to include the various new musical experiences as we meet them in our vocal and instrumental music from the Kindergarten through The Junior High School. If this type of music program is effectively pursued the instrumental and vocal directors in the Senior High School will reap the rewards in their groups.

The Piano Class

Up to this point we have chiefly referred to "Keyboard Experiences." There is also a definite need for organized piano classes. There is no better or faster way to develop musicianship and to prepare children for becoming members of either instrumental or vocal organizations. The security of most beginners seems to be much more readily established in this group participation. Here is reaffirmation of the old adage "There's safety in numbers." Aside from this, it is so much more fun that the students learn much more rapidly, the "mortality" rate is greatly decreased and the appetite is whetted for more and more musical understanding and experience. There is no arbitrary age for starting such classes but many teachers feel that the Fourth Grade is the ideal time. These classes are conducted in various



Mrs. Lee Danfelter, New Mexico MENC Piano Chairman, and music teacher in Albuquerque, New Mexico, believes in introducing children to music through Keyboard Experience at an early age. Here is a group of first graders hard at work on two pianos and several dummy keyboards.

ways throughout the country: during regular school hours, as extra-curricular activities, and as part of the classroom music program. They are taught by private teachers, room teachers and music supervisors. They are sometimes free and sometimes paid for (a small fee) by the student. In some communities class piano teachers are hired by the Board of Education as members of the regular teaching staff. As an example: Dallas, Texas, has eleven full time class piano teachers paid by the local Board.

How Motivate and Develop?

As in any other area the "Class Piano" Teacher must be adequately trained. I refer not to a method but rather to a new approach and procedure. Successful group teaching calls not only for sound musicianship, but for a stimulating and vital personality, superlative patience, and the ability to keep everyone both busy and interested at all times. Above all it demands sympathetic understanding of children. The technique of manipulating a group is very different from giving a private piano lesson. Let us here reaffirm the statement that we must understand the way children grow and learn. In the hands of an unskilled, ununderstanding piano teacher, class work is sure to tell. So, we cannot over-emphasize the importance of well-trained personnel.

To develop the ability of teachers to share "Keyboard Experiences" with children we suggest an "In-Service" training program. This can be done most effectively in groups. With the

use of cardboard keyboards (25c) quite large groups can be successfully taught. In a large city system a competent person could instruct the special music teachers (or supervisors) and they, in turn, train the room teachers.

Expected Outcomes

Many results of such a program may be anticipated. No doubt many unanticipated but gratifying outcomes will evolve. Among the benefits we may justifiably anticipate:

1. An interest in "making" music is furthered.
2. Music reading is motivated and developed.
3. Harmonic as well as melodic hearing is begun.
4. The ability to read both clefs is accomplished.
5. General musicianship is increased.
6. An interest in small ensembles is stimulated (by duets, trios, quartets, etc.).

It is not unreasonable to expect that these results will lead to more participants in high school music groups, more interest in civic music projects, concerts and organizations, more interest in music ensembles in the home and a gradual development of American musical taste and culture. In her delightful book "The Arts in the Classroom,"* Natalie Cole says: "What the teacher needs is faith, faith that the child can do surprisingly beautiful

*John Day, N. Y., 1940.

(Turn to page 33)

Written especially for The School Musician

By *Charlotte DuBois*

Southwestern Div. chairman, MENC Piano Committee
Asso. Prof., Music Education, University of Texas

The Band Stand

A Section Devoted Exclusively to The
College Band Directors National Association

By Arthur L. Williams

A SALUTE TO THE SOUTHERN DIVISION!

Under the expert leadership of Harold B. Bachman, Southern Division Chairman of the CBDNA, a most cordial invitation is extended to all college band directors to come to Tallahassee, Florida, on January 18th and 19th, 1952. The campus of Florida State University is the scene, with Robert Braunagle and his Florida State University Band as host. Braunagle is Secretary-Treasurer of the Southern Division of CBDNA. Henry Wamsley, Mississippi State College, State College, Miss., is Vice-Chairman.

Features of the conference include the following:

Concert by the band of Florida A and M College under William P. Foster. Clinic in Adjudication in which all members of the CBDNA are asked to participate.

Programs by Faculty Woodwind and Brass Ensembles from Florida State University.

Clinic on Marching Bands, presided over by Fred McCall, Director of Band, University of Miami, with outdoor demonstrations.

Concert By Florida State University Band conducted by Robert Braunagle and guest conductors.

Banquet with entertainment—FLORIDA STYLE.

Sounds interesting, doesn't it? Wish all us northerners could fly down! Here is a list of all the Southern Division State Chairmen who are ready to serve you. Why not write your State Chairman today and make plans to get together for that big trip to Tallahassee for Friday and Saturday, January 18th and 19th?

Virginia and West Virginia: LAWRENCE INTRAVALA, Director of Bands, West Virginia University, Morgantown, West Virginia.

Kentucky and Tennessee: ERNEST LYON, Director of Bands, University of Louisville, Louisville, Kentucky.

North Carolina: EARL SLOCUM, Director of Bands, University of North Carolina, Chapel Hill, N. C.

South Carolina: R. H. ZIMMERMAN, Director of Bands, University of South Carolina, Columbia, S. C.

Georgia: DANA M. KING, Director of Bands, Georgia Teachers College, Collegeville, Georgia.

Alabama: DAVID HERBERT, Director of Bands, Alabama Tech., Auburn, Ala.



Harold B. Bachman
Southern Division Chairman

Louisiana: DWIGHT G. DAVIS, Director of Bands, Northwestern State College, Natchitoches, La.

Mississippi: JAMES SHANNON, Director of Bands, Mississippi Southern College, Hattiesburg, Miss.

Florida: FRED B. McCALL, Director of Bands, Miami University, Miami Florida.

HAROLD B. BACHMAN, Professor of Music and Director of Bands, University of Florida, Gainesville, Florida. CHAIRMAN, Southern Division, CBDNA.

Harold is one of the outstanding bandmen of the United States, which he has served both as musician and soldier. North Dakota Agricultural College at Fargo gave him his academic training. Chicago Musical College and Vandereock School of Music supplied his early musical training. Bandleader of 116th Engineer Band in World War I, when peace came he organized what was known as Bachman's Million Dollar Band, and toured the country for ten years.

His college band activities began in his junior year at North Dakota

Agricultural College when he became Acting Director while the regular director, Dr. C. S. Putnam, was on leave of absence. From 1935 until he again entered the Army in World War II he was Director of Bands at the University of Chicago. In 1934 he served as the first guest conductor for the Ohio Intercollegiate Band Festival held at Baldwin-Wallace College in Berea, Ohio.

He served ten years on the Summer Session Faculty at the University of Idaho, and, of course, has visited many other college campuses as adjudicator, guest conductor and lecturer. Before accepting his present position in 1948, he was commissioned a Captain in the Army and assigned as Supervisor of Music in the 6th Service Command. Promotion to Lieutenant Colonel was made during the Okinawa campaign while he was Special Services Officer, in charge of all recreational activities at Bougainville, New Caledonia and Okinawa.

One is at a loss where to start in listing all of the many high positions and honors which have been bestowed upon him. The officers and members of the CBDNA feel honored *beyond words* to count Harold Bachman one of their number.

COMMITTEE FOR PROMOTING ORIGINAL BAND COMPOSITIONS NAMES DIVISION MEMBERS!

One of the CBDNA committees which is actively functioning at the present moment is the Committee for Promoting Original Band Compositions, headed by Ernest Lyon, Director of Bands, University of Louisville, Louisville, Ky. If the outline submitted by the chairman gets working, you may expect exciting news in new music written for bands. Our listing of First Performances of Original Band Compositions by College Bands is interrupted this month in order to introduce this new committee and urge all college band directors to cooperate with your Division representative by encouraging the writing of new works locally and then submitting them to your state

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"Are singing vocal exp

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Choral Section



Address all Correspondence to The School Musician, Choral Editor

Why Don't They Sing?

By *Roger Riley*

Vice Principal, Broad Ripple High School
Indianapolis, Indiana

"Are students losing interest in singing or are they enjoying their vocal experiences?"

Many times during the past several years this author has asked himself this question. Whether it be after an unfruitful rehearsal or after a successful performance, this doubt seems to come and go. Occasionally it causes deep thought and analyzation, but more often it is forgotten in the rush of busy details and other activities. It is a pleasure to be able to sit down and attempt to think this problem through. By so doing, we will try to reach some conclusions that may prove helpful to teachers in the vocal music field.

In talking to high school vocal music teachers from many sections of the country I have found two general complaints. First, *many vocal teachers are faced with the problem of a diminishing interest in vocal music and its accompanying activities.* Secondly, *high school students tend to lose the singing desire that was prevalent in the elementary vocal classes.*

These two statements, voiced either directly or indirectly, with the accom-

panying reasons given, have been the actual inspiration for the writing of this article. Do you, as a vocal teacher in the secondary schools, have reason to use either of these statements when discussing your work with your colleagues? If so, perhaps you have several good reasons to advance for this lessening of interest or dropping of singing desire. Here are six which I have most often heard:

1. Our high school students are more interested in athletics than in singing, especially the boys.
2. Only students who have studied instruments ever do any good in vocal music.
3. The band or orchestra is more attractive to music students.
4. Our school administration is definitely against music and they show a preference for the Athletic Department.
5. There is so little talent in our high school.
6. The students just aren't interested in singing.

How often these six half-truths have been used by the struggling or not too successful vocal music teacher. They have been used so often, in fact, that



Roger Riley

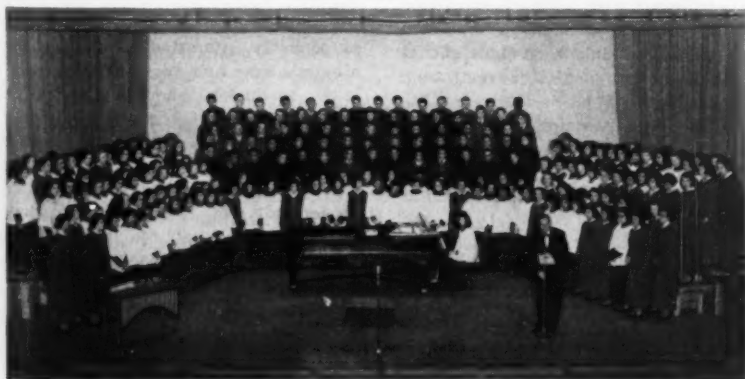
many administrations are beginning to believe some of them and they are being passed on as justification for poor vocal departments. Are these reasons alone enough to cause us to become discouraged and even sullen about our work?

Do our students sense that we are using one of these reasons in our thinking? Would any of these reasons inspire high school students to do better singing or encourage them to wholeheartedly support our vocal program?

Now if we may consider these six half-truths for our own self-analyzation we may be able to find some help for our own self-improvement. What justification do we have as music educators to use *any* of these half-truths as an excuse for our work? Are we aiming too high in our education objectives? *Must* we have ideal situations in which to work? Have we elevated our profession to the plane of a heavenly art which functions only under perfect conditions?

Let us examine each of these six reasons to ascertain how much logic actually is behind our thinking.

(Continued on next page)



This beautifully-voiced choir of the Mount Pleasant High School in Schenectady, New York, uses many special instrumental effects, such as Vibra-harp and chimes, to enhance their own renditions of modern and classical numbers. Mr. J. Stanley Lansing is the director of this talented group.

**OUR HIGH SCHOOL STUDENTS ARE
MORE INTERESTED IN ATHLETICS
THAN IN SINGING, ESPECIALLY
THE BOYS**

This reason is voiced by many teachers who also go on to bemoan the fact that musical boys are so hard to find in the high school. Yet, under observation, many teachers still tend to make life in a chorus class unpleasant for the athlete. This even appears to be done many times because the boy belongs to a team that gets more publicity than the vocal department. Should we, as teachers, be blaming these boys and the athletic department for our plight? Can we combat the natural desire for boys to participate in team activities?

Educational authorities have long stressed the team spirit of cooperation as a desirable educational objective. Are the boys made to feel that in singing they are a member of a team and that the results they obtain are best only through team cooperation?

Furthermore, some music teachers have been known to stay away from all athletic events because they feel that it takes too much of their time. They even say that they must put in too many extra hours anyway and to attend athletic contests is just too much. Occasionally some music teachers feel that when they are asked to work for games, or even attend them, that they don't have to accept this responsibility. This attitude seems to be doing much to develop enmity toward the athletic department and the boys. The boys have a tendency to feel that music teachers are not in-

terested in them or their activities and so why should they sing for someone who does not understand or appreciate them. This could do much to discourage singing.

**ONLY PUPILS WHO HAVE STUDIED
INSTRUMENTS EVER DO ANY
GOOD IN VOCAL MUSIC**

I wonder how many fine vocal students are losing interest in singing because they are being made to feel deficient in musical training? Teachers have been heard to express in class the opinion that students are unable to read because of a lack of previous instrumental music experience. Should the student be blamed for his lack of previous training or should we work with the students at the level at which we find them? It seems that it is probable that some of our best vocal readers are those who have never played a musical instrument. Some students may express such a great desire for singing that this deficiency is hardly noticeable. In fact, in this author's experience, many of the finest vocal students have never had the slightest desire to play a musical instrument. Are we discouraging some of our best talent by insisting upon a knowledge of the technicalities involved in musical performance?

**THE BAND OR ORCHESTRA IS MORE
ATTRACTIVE TO MUSIC STUDENTS**

This appears to be the weakest of the half-truths yet examined. However, when vocal teachers are discussing a lack of interest in singing, this is the excuse most often voiced. Are we selecting music that is easy, both harmonically or melodically, or are we attempting modern arrangements that leave our vocal students perplexed? It seems that if music is carefully selected it can then be performed with as much attraction as any high school band or orchestra can give. Certainly a student should receive more personal enjoyment from singing than if he is struggling to overcome the mechanical difficulties of an instrument. Personal enjoyment should overcome any attractiveness that is inspired by uniforms or formations.

**OUR SCHOOL ADMINISTRATION IS
DEFINITELY AGAINST MUSIC AND
THEY SHOW A PREFERENCE
FOR THE ATHLETIC DE-
PARTMENT**

This statement is often considered as a reason for the unpopular vocal department. Perhaps we are expecting too much recognition from our pro-

gram compared to the results obtained. Many administrators still have to be sold on the idea of a practical reason for having vocal music. Perhaps if a record were kept concerning all performances, time and number of people in attendance, it might prove to be an effective weapon with which to approach the doubting principal or superintendent. I recall one administrator who was very "lukewarm" toward vocal music until a report was handed him stating that the vocal department had appeared before 67,000 people during the past year. Being a practical man he was much impressed and began to take a renewed interest in his vocal music program.

**THERE IS SO LITTLE TALENT
IN OUR HIGH SCHOOL**

This statement should always bring forth the question—there is so little talent in our high school for what? Perhaps we do not have the voices to produce a Gilbert and Sullivan Operetta this year or any other year, but that should not curtail our vocal activities in the least. There are many operettas and selections that would require very little from high school voices and yet would sound very good in performance. Gilbert and Sullivan should not be considered the ultimate in performance.

**THE STUDENTS JUST AREN'T
INTERESTED IN SINGING**

Of all the statements this seems to be the one that we should try to eliminate from our thinking. It is a natural desire for all high school students to sing. If they are given the opportunity, encouragement and sympathetic leadership they will respond quicker than any other age group. Perhaps when the high school student is confronted with too many technical problems, too much contemporary music and eccentric teaching methods, his interest will lag accordingly. He is probably interested in singing for singings sake and very little more.

In conclusion, shouldn't the high school vocal teacher try to remember the human side of teaching rather than the artistic side? Could it be that vocal teachers have tried to be sensational and different rather than stressing enjoyment in singing? Many music teachers are becoming noted for their inability to keep records, their lack of organizational ability and their lack of control over their feelings and emotions.

Perhaps the correction of these faults would have its effect in the interest shown in our program. Perhaps

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Why Should My Child STUDY VOICE?

By *Hazel Peterson*

Music Faculty, Bradley University
Peoria, Illinois

PARENTS AND TEACHERS are often faced with the problem of answering the child's plea "May I take voice lessons?" The old school, which has as its primary aim the training of the future concert artist, would probably scorn at the prospect of accepting a young child as a voice student unless, perhaps, he were to sing the boy soprano parts in an oratorio such as "The Messiah" or "The Elijah." Since I was for a time the only woman voice teacher in a medium-sized university which gives private music lessons on all levels, I was soon faced with the necessity of accepting a child as a voice student regardless of vocal talent—or apparent musical talent either, for that matter. The dilemma that confronted me has probably been experienced by many others who also question the advisability of such a procedure.

Johnnie is ten years old and has tried to study piano but "it just didn't take." Of course, the voice teacher realizes that the strongest reason for its not "taking" is the fact that practice was distasteful to a child who did not have the proper discipline for that sort of activity. Would he find the same displeasure in practicing for voice lessons or would he find them more pleasant? Since most children sing with the aid of their ears rather than through their analytical powers of mind, they find success more quickly in this musical activity. They are able to sing a melody fairly well after hearing it a few times, and with the general idea of the whole as they begin, they may apply themselves—if not for a longer time—at least in a happier frame of mind.

If a teacher is wise, has had sufficient experience, and good vocal and musical training, he can build up many good habits which at first are done through imitation but later analyzed and understood more fully. He may also succeed in leading the young student back to the study of the piano, so essential to any musician.

Some of the attributes of good singing which even a young child may gain from vocal lessons are contained in the following paragraphs.



Hazel Peterson

The child who has not learned to stand up straight and firmly soon discovers that he does not have enough breath to sing the desired phrase. He also looks in the mirror in preparation for a monthly student recital and sees how unattractive he may look to others while on the stage. Here then is one of the first advantages to be gained from early voice study regardless of vocal talent—good posture and poise before people.

Musicianship should be a primary aim of voice teaching to young children since the quality of their voices will undoubtedly change. Rudiments of music, such as key signatures and note values; later, formation of chords, actual sight-reading by syllables, numbers, or merely pitch names, and tapping out of rhythms, etc., should be taught from the first lesson. If a parent is to spend money on private music lessons, he should expect to see an improvement in musicianship as well as hear his child perform little songs.

This training will give him an

emotional outlet and a foundation for developing a hobby for later life in which he can contribute to the musical life of the church by singing in a church choir or the cultural life of the community by singing in one of the fine choral groups in town and thus have an outlet for his musical interest even though he may not be good enough to be a soloist. Musicianship, and especially the ability to sight-read, is usually the primary basis for auditions in such groups. A cultural hobby is beyond doubt a very significant influence on a richer, more satisfying, happier adult life.

The repertoire chosen by the teacher for his young student cannot be over-emphasized in importance. The tastes of young people can easily be molded by adults whom they admire. In general, good encore songs written for adults can readily be understood by children. The poem is more important than the music in this difficult selection, for, although children accept most types of music, they find it impossible to understand poetry written for mature, sophisticated adults. Poems should be realistic, if possible, although children are occasionally able to portray the interpretation of an impression because there is such a close blend of music and words by the composer. Popular music usually does not lie within the range of the young voice for it is too low. "Do not go below the staff" would be good advice but the trained child's voice can usually go up quite high when it is once free and flowing.

The psychological influences of music lessons—be they piano, voice, or another instrument—are many. The personality of the teacher and his understanding of psychology is extremely important in private lessons. Backward children are given an opportunity to perform, thus giving them an outlet to express themselves and often to excel. Concentration, so important in learning to sing well, can

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We Want Music In Our Schools

(Starts on page 10)

sistance needed in the development of the music program. They advise with parish school officials relative to the function and administration of the music instruction program; provide the usual supervisory visits to the various school systems; develop courses of study in music; serve as consultants in establishing standards; engage in programs of in-service teacher education; cooperate with the Louisiana Education Association in the development of the annual convention program; work closely with the Louisiana Music Educators Association; engage in the work sponsored by the Music Educators' National Conference; develop educational programs to be used by radio stations; cooperate with various youth and adult organizations such as the Future Farmers of America, Future Homemakers of America, business education and distributive education clubs, 4-H clubs, Parent-Teacher Associations, and others; contribute office services to music teachers and school officials relative to employment of teachers; and contribute articles to professional magazines. There are many other services in the field of music education given by the supervisors in the Department. The activities of the music section are widespread to include the interests and music needs of the people from childhood through adulthood. It is hoped that, through these activities, the people will come to know and appreciate music and that their lives will be enriched as a result.

When you have education that reaches out into the lives of the people, there will be found harmony, unity, cooperation, and a better relationship prevailing. It builds morale and inspires people to better their living conditions. A foundation of well-educated people is indispensable in building and in safeguarding this nation. Let us continue to direct our leadership in the development of a total program of education for complete living towards those ends which will promote and develop the activities that are so essential to the defense and preservation of our American way of life. Through this type of training, we will have well-founded programs that will develop minds, character, bodies, and right attitudes for the great purpose and mission which each individual is destined to fulfill in life. We are proud of the music program in Louisiana, for we have many who are singing in good tone and bands that play remarkably well. We look forward to the day when every school

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Fretted Instruments

(Starts on page 11)

school music program can be seen a group of fretted instrument players as are shown in the photo of Billy Steed's Electrophonic Orchestra?)

I heard a professor recently make the statement, "You defraud the public by teaching 'inferior' music, and sell the student a high-priced instrument." I wonder if this learned professor was fully conversant with music for the Mandolin and Guitar when he made this statement. For, after attending one of our organization's contests in which many of the entrants were beginners or had been studying a comparatively short time, he apparently changed his opinion. He soon learned the capabilities and possibilities of the Fretted Instruments as contests progressed and I'm quite sure he would not have repeated this comment when the day was over. At least he saw we were giving the student an opportunity to create something for himself—with our instruments the student need not practice for a year before being allowed to play something that faintly resembles a melody. NO! The BIGGEST FRAUD in music is selling an instrument (any instrument) that winds up in the attic!

We must admit we have in our ranks inferior musicians posing as music instructors just as there are in other musical fields. You and I have heard fretted orchestras playing out of tune, and we have also heard Bands and Orchestras of the accepted school instruments likewise out of tune. Yes, we have good and bad just as you do but we seem to be more subjected to ridicule and criticism. Generally speaking, the majority of our teachers are an asset to the community and are most always available to be of community service.

This being a typical week, for example, we are scheduled to provide entertainment for patients in a vet-

erans' hospital, two Church Brotherhood Banquets, and to play a program for a weiner-roast party of a prominent Woman's Organization. These are typical of the requests we receive to supply entertainment all the time. Oddly enough, we have been invited and accepted invitations to appear at practically every PTA and PTO in the city and we are always asked when we will be available for a return engagement.

It makes us wonder why we are so popular when in most all school organizations you will find Bands, Orchestras, Ensembles, boy and girl musicians of private teachers of accepted instruments seldom featured as entertainers.

The biggest weakness and the cause of much criticism heaped upon us can probably be traced to the fact that the Fretted Instruments are not taught in the Music Colleges and Conservatories. Public school instructors generally begin their career with absolutely no knowledge of our instruments, for our instructors have been as you can see, denied the right and privilege of learning in these same Colleges and Conservatories. They have had to learn the Fretted Instruments the hard way—by their own efforts and perseverance. We may be in deadlock in this respect but it appears that we are slowly gaining ground. The day must come when we will have earned due recognition in the average school program and the public itself will make the admission of our instruments a necessity.

As the situation is today, there are no tangible facts that can be presented to prove that Fretted Instruments should be refused by music educators. If music educators were given a course of orientation regarding these instruments and if proven to them, that there is a place in the school program, I cannot help but feel that they would open their arms and doors to this large increase in their own department. No capable arranger HAS AS YET written REAL PARTS for our instruments in the school orchestra or band. This is the first stumbling block! A trial under fair conditions would improve our position and standing as it has been proven in a very few isolated areas, that the Fretted Instruments have a very worth-while place in the school music program! With the proof of the pudding being in the eating, anyone interested in our efforts are cordially invited to attend the Guild's next Convention at Rockford, Ill., next July 8 through 11, 1952. Write to either Joseph A. Guzzardo, Convention Man-

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20th ANNIVERSARY FESTIVAL SET AT ENID, OKLAHOMA

Enid Tri-State Festival Set For May 8, 9, 10

By Zane Miles

When the Tri-State Band and Music Festival convenes at Enid, Oklahoma, May 8, it will mark the Twentieth Anniversary performance of this greatest musical extravaganza of the Southwest.

From its inception in 1933 till the last note of the 1951 festival died away, this conference has been held in the highest regard of school musicians the world over. 1952 promises to be another in this long list of successes.

This festival each year draws some of the world's best professional musicians, music judges and amateur performers. It has boasted the introduction of numerous pieces by famous composers, including three dedicated to Phillips University, the parent organization of the festival. One was Ferde Grofe's tone poem, *Phillipiana*, Grofe's first work designed particularly for high school musicians. Karl L. King and Edwin Franko Goldman have written marches for Tri-State and named them *Phillipian Festival* and *On Parade*.

Although Phillips University, an institution of the Christian church, was really the founder of the festival, it is now directed by a non-profit organization titled Tri-State Band Festival, Inc. This is composed of civic-minded Enid businessmen and organizations interested in furthering the project, and is headed by Professor Milburn E. Carey, Director of Music at Phillips.

Most colorful feature of the entire conclave is the "Million Dollar Parade," so called because of the value of the uniforms and instruments of the bands taking part. On Saturday morning, in the traditional finale of the festival, nearly 100 bands march around Enid's public square in a parade lasting, in latter years, over two hours. Thirty to thirty-five thousand persons crowd both sidewalks

and tops of buildings to watch while photographers have a field day.

Parents sometimes worry about whether contestants are properly cared for while in town. It is a boast of festival directors and a compliment to Enid residents that housing has always been provided. Many Enid citizens each year care for from four to six in their homes; in fact warm friendships have developed when players are billeted with one family several years in a row.

Those who are not housed in private homes find rooms in churches and school buildings which are converted into hotels during festival week. Committees from the Enid Chamber of Commerce keep a check on where students are housed so they can be reached if an emergency should arise.

Normally unpredictable in Oklahoma, the weatherman has been kind to the festival. Only in one year, 1938, has really inclement weather hampered the smooth schedule worked out so far in advance. That year the weatherman made up for his other dalliances and played havoc in general.

In the early days of the festival it was held in mid-April instead of middle-May. That particular year most of the bandsmen arrived on Wednesday afternoon, an unseasonably warm day, and as young people are, were lax in bringing winter clothing. Thursday an ice storm that engulfed the entire nation struck, sending normally exuberant 'Staters rushing to warm fireplaces, blocking the streets till they were near impassable.

By Saturday morning, when the Million Dollar Parade was to be held, the sky had cleared and both marchers and spectators broiled under a hot sun.

The 1952 festival, May 8, 9, and 10, will probably set a new record of 7,000 students in attendance. This will more than triple the 2,000 who attended the first conference in 1933. Events are open to complete orchestras, bands, choruses,

drum corps and ensembles. Soloists and individuals may participate in the Tri-State Band, Tri-State Orchestra and Tri-State Chorus selected groups.

Professor Carey has announced that seventeen judges and music educators have made plans to attend this edition of the event.

The list includes such distinguished names as there: Dr. Edwin Franko Goldman, New York City; Dr. A. Austin Harding of the University of Illinois; Drs. D. O. Wiley and Earl D. Irons of Texas, judges at both the first and twentieth festivals; march composer, Karl King, of Iowa; George C. Wilson, University of Missouri, who will mark his fifth straight year at the festival; Russell Wiley, former Phillips band director now at the University of Kansas; George Wingert of Minneapolis, Minnesota; Gus Helmecke, Oceanside, New York; Charles Minelli of Ohio University; and Bill Ludwig, Jr., Chicago, Illinois.

And chorus directors are Dr. Archie N. Jones, University of Texas; Oscar Clymer, University of Missouri, and Dr. Arthur Westbrook, University of Nebraska.

Orchestra director and adjudicator will be Dr. Joseph E. Maddy, founder of the National Music Camp at Interlochen, Michigan.

Individual entry deadline date for this year's festival has been set at April 20 and the massed entry deadline will be April 1.

105-MM Howitzers Featured In 1812 Overture in Texas

Victor Alessandro, musical director of the San Antonio, Texas, Symphony, is a man who believes in realism.

In a recent youth concert at the Alamo Heights High School he featured two 105-MM Howitzer cannons to give a realistic effect to Tschalkowsky's "1812 Overture."

Annual Region VI Band of North Central South Dakota



This wonderful 160-piece band consists of high school students from 13 schools of North Central South Dakota. The occasion was the annual Region VI Band Clinic held recently at Mobridge. Richard Brittain (clinical writer for THE SCHOOL MUSICIAN) was the clinic Director. Mr. P. H. Riggs was the host director of the group.

MID-WEST NATIONAL BAND CLINIC GREATEST YET

The Fifth Annual Mid-West National Band Clinic, held in the world-famous Sherman Hotel in Chicago, December 13, 14, 15, sent approximately 3,000 directors and guests from 38 states and Canada home with information and inspiration

disapproval of the directors. The following resolutions were adopted unanimously at the Friday evening session:

"We, the music educators assembled in Chicago at the Mid-West National Band Clinic, Declare our belief in the following:

Panel Agreed on Basic Principles



This panel of outstanding authorities related to the various phases of music and education discussed the timely subject "The Rightful Place of Music and the Music Educator in Our Democracy." (L to R) Lee W. Petersen, VanderCook College of Music and Chairman of the Mid-West National Band Clinic; Fred Weber, Instrumental Supervisor, Michigan City, Indiana, Grade Schools; Marguerite V. Hood, President, Music Educators National Conference; Howard Lyons, Lyons Band Instrument Company; Beulah Zander, new Director of Music Education, State of Illinois; Dr. John Kendel, Vice President, American Music Conference; Dr. Vernon L. Nickell, Superintendent of Public Instruction, State of Illinois; Forrest L. McAllister, Editor and Publisher of The SCHOOL MUSICIAN; Arthur Harrell, President, National School Band, Orchestra, and Vocal Association; and Raymond F. Dvorak, Director of Bands, University of Wisconsin.

that will never be forgotten. Six of the nation's finest bands gave superb renditions of the best music in print. Eighteen "down-to-earth" clinics, each conducted by an authority in his field, gave the Music Educators the type of practical information needed. It was "good" to meet and rub elbows with other progressive directors, principals, superintendents, teachers, artist performers, composers, and friends.

Starting promptly at 7:30 Wednesday evening, the following panel of outstanding educators went to work discussing "The Rightful Place of Music and the Music Educator in Our Democracy." Raymond F. Dvorak, University of Wisconsin; Arthur Harrell, President NSBOVA; Marguerite V. Hood, President MENC; John Kendel, Vice President American Music Conference; Howard Lyons, Lyons Band Instrument Company; Forrest McAllister, Editor of The School Musician; Vernon L. Nickell, Superintendent of Public Instruction for the State of Illinois; Lee W. Petersen, VanderCook College and Chairman of the Mid-West National Band Clinic; Fred Weber, Instrumental Supervisor Michigan City (Indiana) Grade Schools; Beulah Zander, Assistant Superintendent of Public Instruction for the State of Illinois and Director of Music Education. After a full evening of discussion and collaboration, the panel was ready for the first full meeting of music educators which was held at 10 o'clock Thursday forenoon in the Louis XVI Room. Each presentation was definite, scholarly, and most inspirational. Toward the end of the 90 minute session a motion was made from the floor that a set of resolutions be drawn up by a committee and presented at the Friday evening session for a vote of approval or

1. that music education in all of its recognized phases is an important part of the total plan of general education.

2. that every child be given the opportunity to play a musical instrument and that once his training has begun, he be encouraged to continue his study throughout his school days and after.

3. that we, as music educators, should constantly strive to improve ourselves in all fields of musical knowledge and practice that we might be more effective in our dealings with the child, the school, and the community, and

4. that the community recognizing its responsibility to the child provide the proper facilities and teaching personnel implemented by a carefully planned program."

Thursday afternoon, beginning promptly at 12:40, the Territorial Staff Band of the Chicago Salvation Army (30 members) played an hour concert that was "out of this world." All who heard them last year

hoped they might again hear the trio of Upright Horn triple-tongue artists who stole the show last year. They were not disappointed. The entire program, under the capable direction of Lieutenant Bernard Smith, was aptly described by the Master of Ceremonies, Raymond F. Dvorak, in these words: "Every member of this band plays from his heart and soul for the glory of his Creator."

In order to give attending music educators the suggestions and help needed most, all clinic sessions consisted of two simultaneous meetings, one in the Grand Ballroom and one in the Louis XVI Room. At 2 o'clock Thursday afternoon, with the help of Ernest Caneva and several members of the Lockport High School Band, Mr. H. E. Nutt proved in many ways "How To Make A Band Play Better" in a very short time. At the same time, Miss Lillian Poenisch and C. L. McCreery conducted a clarinet clinic. Miss Poenisch explained her printed list of clarinet materials and presented several of her students in both solo and ensemble numbers that pleased the audience beyond measure with the gorgeous tone and fine phrasing. Mr. McCreery spoke on "How To Improve Your Clarinet and Saxophone Mouthpieces" and explained how vitally important the mouth piece is, yet how seldom it receives the consideration necessary in order to have an outstanding clarinet and saxophone section.

Beginning at 3:30 P.M. the Plainfield Grade School Band, under the direction of William Johnston, presented 90 minutes of the very best band music with the finesse of a college band. With many "little shavers" hardly large enough to hold their large instruments, the Plainfield Grade School Band, acclaimed as one of the finest grade school bands of today, upheld its reputation in every sense of the word. Our hats are off to a mastery group of well-trained musicians and their fine director.

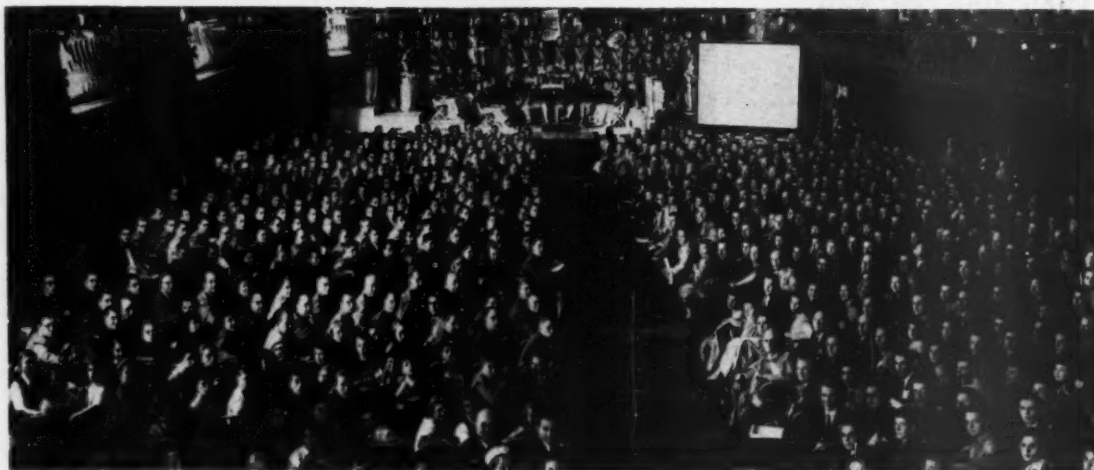
Yes, the Grand Ballroom of the Sherman Hotel is a tremendous auditorium but not large enough to seat the more than 2,000 musicians and friends who gathered Thursday evening to hear the Million Dollar Miami (Florida) Senior High School Band. Under the direction of Al G. Wright and many guest conductors, the Miami band presented not only a concert but a thrilling spectacle. With precision that was like clock work, each number won the solid approval of the packed ballroom of appreciative music

Sigurd Rascher Revealed Some of His Secrets



Seen here is Sigurd Rascher, internationally-famous saxophonist, giving his wonderfully inspiring clinic on the fine points of symphonic saxophone playing. Hundreds of interested band directors attended each of the clinic demonstrations as can be seen by the jam-packed ballroom.

Miami High School Band Holds Critical Audience Spellbound



Shown here is the famous Miami, Florida, High School Band, under the direction of Al Wright, that thrilled some 3,000 instrumental directors and administrators with their renditions of the classics to the moderns.

lovers. With a leader such as Mr. Wright at the helm, and the whole-hearted support of both his school and the Miami Chamber of Commerce, the championship group thinks nothing of flying in two specially-chartered planes to a National Convention, presenting a two-hour "show," flying back to Miami that same evening and having a complete Gridiron Pageant ready to present in the Orange Bowl at the half-time of the next evening's football game.

Friday forenoon and afternoon, were devoted to 14 practical clinic sessions that won the hearty approval of everyone. The different clinics presented were as follows:

9:00 A.M.—Cornet and Trumpet—Leonard Smith; Flute and Piccolo—John Beckerman.

10:00—"Extending Our Conducting Effectiveness"—Ray Dvorak and Panel; French horn—Robert Rosevear, University of Toronto, Canada.

11:00—"Acoustics of Rehearsal Rooms and Concert Halls"—Hale Sabine; Percussion—Haskell Harr.

12:30—"The A Capella Choir of the Racine (Wisconsin) Lutheran High School under the direction of Henry Wegner; Trombone—Walter Beeler.

2:00—Saxophone—Sigurd Rascher; Trombone and Baritone—Hugh McMillen.

3:00—"Adaptation of Embouchure as a Function of Dentofacial Complex"—Dr. Wm. D. Revelli; Marching Band Clinic—Frank A. Piersol and Tom Fabish.

4:00—"Band Organization and Promotion"—Howard Lyons assisted by Fred Weber presenting a Tonette Demonstration with students from Michigan City, Indiana.

5:00—Fluorescent Lighting—Switzer Brothers, Inc. of Cleveland, Ohio.

The Friday evening program was presented by the VanderCook College Band, directed by Richard Brittain and H. E. Nutt. One of the highlights of the concert was the vocal duet with band accompaniment by Betty and Paul Tryon. Guest conductors included Dr. A. A. Harding, Tom Fabish, Forrest Buchtel, Merle J. Isaac, Harold Walters, Charles Lee Hill, Dave Bennett and Paul Yoder. The guest

conductors were lavish with their praise of the College band and its fine interpretation.

At the mid-way mark of the VanderCook College band concert, Mr. Traugott Rohner presented the marimba artist, Mr. James Dutton. Mr. Dutton explained and demonstrated where the marimba could be used in place of or in combination with other band instruments, how to pick the marimba parts from the conductor's score, and how to choose the appropriate mallets for all of these combinations.

After the concert, Forrest McAllister gave a most inspiring talk on "Publicizing Your Music Program." Mr. McAllister explained the simple everyday points that must be observed if you wish to sell your music program to your local press as well as to your national magazines.

In spite of deep snow and below-zero weather, the Grand Ballroom was again full Saturday morning at 9 o'clock when the nationally-famous Christian Brothers High School Band, under the direction of Ralph Hale, opened its two-hour concert with the new "March Winds" March by Moore. The band was exceptional. With high school boys with less than an average of 3 years' playing experience, the band and its director received tremendous ovations from hundreds of directors and friends who came to hear the great Memphis, Tennessee, Band. Each and every guest conductor commented that it was a real thrill to conduct the flawless organization.

At 11 o'clock the greatest small-town high school band ever to appear at the Mid-West captured the hearts of everyone. The Oxford, Michigan, High School Band, directed by Mr. Kenneth Bovee, proved conclusively that a little city of slightly more than 2000 can have an unsurpassed championship band. With intonation, balance, blend, and interpretation that was perfection throughout, the Big Band from a Little Town sent the thousands of listeners home with a thrill that will never be forgotten.

The Saturday noonday Grand Finale Luncheon was one of the highlights of the Mid-West Band Clinic. After a holiday

Turkey dinner, complete to the last detail, all listened attentively as the one and only Raymond F. Dvorak gave a memorable and heart-rending tribute to the great Band Pioneer who spent his life for the betterment of School Bands, the late A. R. McAllister, Founder, and for more than a quarter of a century, Director and Friend of every boy of the famous Joliet High School Band. A pleasant surprise at the conclusion of the luncheon was the showing of two most interesting and educational films of the University of Michigan Bands by Dr. William D. Revelli. Much credit goes to the sponsors of the Mid-West National Band Clinic: The VanderCook College of Music and the Lyons Band Instrument Co. The micro-filming of all scores shown on the screen was in charge of Mr. and Mrs. H. E. Nutt. Complete details of the three-day convention were organized by Lee W. Petersen and Raymond F. Dvorak.

To the three thousand music educators and friends who attended the Fifth Annual Mid-West National Band Clinic, nothing further needs to be said. It is a "must" on their calendar for December 12, 13, and 14 in 1952. Hundreds of other directors who found it impossible to attend this year should start planning now on attending the Sixth Annual three-day National Band Convention at the world-famous Sherman Hotel in Chicago. There they may find inspiration, hear the very best band materials played by six of the nation's finest bands, and meet with thousands of the nation's most successful Music Educators.

West Virginia Annual Conference—Jan. 27 to 29

The West Virginia Bandmasters, Music Educators, and College Music Educators Associations will convene at Huntington on January 27, 28, and 29.

Among the featured speakers at the conference will be Miss Edith Keller, Ohio State Supervisor of Music, who will conduct a workshop on elementary school music.

This Is What They Had To Say

"The past three days have been an unforgettable experience. It was a magnificent program, and it would be impossible to conceive of a series of events covering a more comprehensive field. Each panel or discussion was conducted by nationally-recognized authorities, with up-to-date information as to methods, materials, and techniques—in some cases actually amazing. Special credit is due the participating bands. They were 'top' bands, each representative of its own field. More adequate preparation and more thrilling performances could not be imagined. It was a great privilege and an even greater pleasure to have had the opportunity of working with them and their directors."—Glen Cliff Bainum.

"The Mid-West Clinic somehow manages to combine metropolitan facilities and a national outlook with the sort of informal friendliness so necessary to free exchange of ideas and professional information. Each participating organization made a unique contribution to the program—each according to its own philosophy and training. We could not well have done without any of them—all were a credit to their schools and to the profession."—Clifford Lillya.

"The Fifth Annual Mid-West National Band Clinic was greater than ever and a genuine inspiration to all who attended. The fine showmanship of the Miami Band, the many fine small clinics, and the musicianship of all of the participating bands climaxed by the never-to-be-forgotten Oxford, Michigan, Band gives a band director inspiration to carry on his work for many a day."—Richard Worthington.

"For inspiration, musical information, and genuine good fellowship, the Mid-West National Band Clinic grows in stature every year. My only regret is that more of our school administrators and students are not able to attend the sessions and derive the benefits of the clinic directly."—Fred J. Huber.

"This is the finest convention held anywhere. I enjoy it greatly and get a great deal of information and new materials. I praise it every time I get a chance."—Robert Powell.

"Finest and best clinic held yet. Can't be beat for practical purposes."—B. A. Havlicek.

"The Clinic is even better than last year. Enjoyed every bit of it."—A. A. Javorsky.

"The most worth-while clinic I have ever attended. Keep up the good work."—Conway Peters.

"This has been a tremendously rich musical experience. I have gained much."—Matthew Garrett.

"I believe the Mid-West is the outstanding clinic in the country—so many fine and so many different types of bands make it unusually helpful. I certainly enjoyed the Staff Band of the Salvation Army. They gave me some brass playing to shoot at. I'd like to hear them again."—G. G. Wall.

"I have enjoyed my visit to the Mid-West very much. The information that I obtained could not have been gotten anywhere else in so short a period of time."—Bill Day.

Haskell Harr Shows Drum Technique



Shown here is Haskell Harr presenting his informative and practical clinic on percussion. Seated immediately below Mr. Harr is Charles S. Peters, director of the National Championship Joliet, Illinois, Grade School Band, who was chairman of the Percussion session.

"A fine clinic. You are giving the music educators a real service. This is my fourth and I'll do my best to be here again next year."—Vernon A. Forbes.

"The most profitable (professionally) clinic I have ever attended. Thanks."—Leland L. Cook.

"I am a former high school band director and now a junior high school principal. I am 100 percent behind the school band movement. This clinic is the best yet. Thanks to the VanderCook College and Lyons Band Instrument Co."—Charles W. Holt.

Anonymous:

"The Haskell Harr drum session was the best percussion session we have ever had. This kind of a clinic with the representation of so many states should do a

lot to improve bands all over America. It is the most practical refresher one could have and comes at a time when we all need a lift." Lee Petersen has done a wonderful job of investigating and organizing to get the best for every session."

"This is my first time at the Mid-West Clinic. It has been inspiring, intense, and interesting. The scope and comprehensiveness has been unbelievable."

"The Mid-West Clinic is one of the highlights of my year—inspirational, educational, and thoroughly enjoyable."

"This is my first Mid-West Clinic. It's wonderful—I'll be back."

"Very good. Certainly we wouldn't travel such a distance (Bakersfield, California) if you didn't have something good to offer."—Wesley Moore.

Clinic Handbook Now Available

The 24-page Official Mid-West Handbook of Information is one of the most complete and practical listings of outstanding band materials ever printed. It lists more than 225 of the choicest band numbers ever published, all carefully graded. It also has a listing of more than 150 Band Publications of 1951, each number carefully reviewed, as well as several clinicians' listings of methods, solos, and ensembles. If you were not fortunate enough to have been at the 1951 Mid-West you may secure a copy of the Handbook of Band Materials, postpaid, by sending a dollar to Lee W. Petersen, 4 E. 11th Street, Peru, Illinois.

All numbers played by the six Mid-West Bands were recorded. Directors may receive a complete list of these numbers and the prices of the recordings by dropping a card to The Gamble-Hinged Music Co., 218 South Wabash Ave., Chicago, Illinois.



Send Your Soloist Pictures to the SM Editor—News Welcome Too

Another County Organizes a Band Directors' Assoc.

The St. Clair County in the south-eastern section of Illinois has just recently organized a county School Band Directors Association. The interest in associations of this type seems to be growing by leaps and bounds.

Officers elected for the St. Clair group are these: Thies Lohrding, President, Superintendent of Community Consolidated School, District No. 110; James Oberto, Vice President, Director of Music, Dupon; and Paul Gurley, Secretary-Treasurer, Band Director, East St. Louis.

Mr. Franklin C. Krieder, director of the famous Collinsville, Illinois, High School Band, and a charter member of the Madison County, Illinois, Association, acted as consultant during the organizational meeting. There are 23 members in the new association.

B.Y.U. Concert Band to Tour with 80 Members

The first concert of the 1951-52 series of the Brigham Young University Concert band has just been completed on campus, and met with such complete success that it has been scheduled as a benefit performance in the near future. In addition, an Intermountain-Coastal tour by the 80-piece group, under the direction of Norman J. Hunt, B.Y.U. director of bands and music faculty member, is scheduled on the group's busy calendar.



Norman J. Hunt
Director of B. Y. U. Bands

Student musicians from 15 states are represented in the group, which has been rated by critics as one of the finest concert bands in the nation, with major emphasis on its outstanding director.

The first concert of the 1951-52 season was described by critics as one of the most interesting ever to be performed in the Intermountain area.

The band has a daily rehearsal schedule, and offers one unit of credit per quarter. Admission is by consent of the director. Many of the numbers performed by the band have been arranged and composed by Mr. Hunt and members of the group.

Fellowships Now Available Thru Huntington Hartford

The appointment of a national Music Advisory Board to aid in the selection of musicians for Huntington Hartford Foundation Fellowships has just been announced by Michael Gaszynski, director.

Composed of noted musicians, the board members are: Drs. Thor Johnson, Director of the Cincinnati Symphony Orchestra; Raymond Kendall, Chairman of the Music Department of the University of Southern California; John Vincent, Chairman of the Music Department, University of California at Los Angeles, and Douglas Moore, Head of Columbia University's Music Department, New York City.

The Huntington Hartford Foundation was established in 1949 by Atlantic and Pacific Tea Company heir, Huntington Hartford, to aid musicians, writers and artists. It maintains a 135-acre estate in Pacific Palisades, suburban Los Angeles. Artists who receive appointments are given free studios, living quarters and meals and may apply for a stay of from one to six months.

Hartford set up the Foundation after extensive planning and with much advice from Mrs. Edward A. MacDowell, widow of the American composer for whom the MacDowell Colony is named. When all buildings are completed, the estate will accommodate approximately 40 Fellows during the year.

Some of the musicians who have already received Fellowships are: Felix Labunski, whose "There Is No Death" poem for chorus and orchestra had its world premiere by the Cincinnati College of Music in 1950; Harilaos Perpetua, recommended to the Foundation by Bruno Walter, and Alexei Haieff who received a scholarship award from the Foundation to write his first string quartet, commissioned by Ojai Festivals, Ltd., for its fifth annual season.

The Art Advisory and Literary committees act in the same capacity as the Music Committee, meeting every few months to aid in selection of Fellows from applications received from all parts of the United States. These committees are also composed of nationally-recognized experts in their respective fields.

Musicians wishing to apply for Fellowships may write Michael Gaszynski, director, Huntington Hartford Foundation, 2000 Rustic Canyon Road, Pacific Palisades, California.

A Century of Popular Music in America

An excellent address, "A Century of Popular Music in America," was given by John Tasker recently before the Annual National Recreation Congress Banquet in Boston, Massachusetts.

Mr. Tasker is well known as the author of such popular books as "Our American Music," "Stephen Foster," and "America's Troubador."

The address has been mimeographed in its entirety. It is suggested that music teachers who are interested in reading Mr. Tasker's authentic report write direct to Mr. Tom Rivers, Executive Director of the National Recreation Association, 315 Fourth Avenue, New York, N. Y.



"Perfect Personal Bearing" is the title given to this fine snapshot of Donald L. Kinley of the Plainfield, Illinois, High School Band. This picture should rate high in the SM Snapshot Contest. Send your entries soon. Remember—\$25.00 the first prize.

The Bells Will Ring at the School of the Ozarks

The School of the Ozarks is located near Hollister, Missouri, 50 miles south of Springfield, Missouri, on U. S. Highway 65.

The school is a member of North Central Association of Colleges and Secondary Schools but owes its existence solely to gifts received from individuals and friendly organizations.

To be able to enter the school, a student must be ready to start high school. School officials say students are those "who have the least and need us the most." Most students are from the Ozark hills and all come from families that cannot afford to pay for tuition.

The school operates under the administration of Dr. Robert M. Good and the Reverend M. Graham Clark.

A wonderful new Carillon will be installed in the new Chapel Building which is now under construction. The architect is Edward F. Jansson, of 740 N. Rush Street, Chicago.

The Carillon will be the largest in the world, from the standpoint of the number of bells. Ninety-six bells will be installed—the greatest number of bells ever to be assembled into a single playing unit.

It will have a scale range of two and one-half chromatic octaves, from C to G. There will be three identical bells for each note and they will be sounded simultaneously. With such an arrangement, much greater volume, carrying power and richness of tone will be available than would be possible with but one bell per note.

The Carillon will weigh 27 tons. It will cost \$90,000, and was given to the school by an anonymous donor.

It will be built and installed by J. C. Deagan, Inc., of 1770 Berneau Avenue, Chicago, the world's largest manufacturer of bells, chimes and Carillons.

Choral Contest to Attract Numerous Choruses to L. A.

Substantial awards in the form of choral music libraries and a music scholarship will be offered winners of the second annual California Choral Contest sponsored by the Venice Community Sing next February. The Sing is a project of the City of Los Angeles Bureau of Music.

Expanded to statewide participation this year, the contest is open to amateur choruses of at least fifteen members, of whom not more than twenty percent may be professional singers. Directors, however, may be professionals or amateurs. There will be three divisions in the contest—men's, women's and mixed choruses—with the winners in each division given a \$100 music library by Morse M. Freeman Music Co., Los Angeles, and the contest's outstanding director being given \$100 toward a music scholarship, for further study at a recognized music school of his or her choice.

Deadline for entries in the contest is Friday, Feb. 1, 1952. Application blanks may be obtained from Miss Barbara Simons, 528 21st St., Santa Monica, Calif. Lester L. Robinson of Venice is Contest Chairman.

Choruses will each sing two numbers—one of their own choosing, and one required of each Chorus in their respective division. Required songs are as follows: For Men's Chorus: "Where in the World But in America"—a Fred Waring arrangement, published by the Shawnee Press; for Women's Chorus: "Psyche"—by Paladilhi, arrangement by Watson and published by Witmark (No. 2-W 2687) (Violin obligato optional); for Mixed Chorus: "Waters Ripple and Flow"—a Czech folk-song arrangement by Deems Taylor and published by J. Fischer (No. 5676).

German People Acclaim U. S. Army 1st Div. Band

"More than fifteen hundred enthusiastic Germans and Americans attend large U. S. Army Concert" is the headline given by the Erlanger, Germany, Volksblatt in its November 2, 1951, issue. The other two Erlanger dailies were equally as generous in reporting the concert by the Army's First Division Band—an activity of the Special Services Division of the Office of the Adjutant General. The story, translated from the German, follows:

"You are lucky to be admitted at all and it's only because you are a member of the press I am letting you in now," spoke a German police to this news reporter at the concert given by the American 1st Division Band, in the Redoutensaal auditorium on Wednesday. The city of Erlanger has never experienced anything like this in all its history. I was sitting jammed into the narrow rows of seats and glad that I found a seat, for on the balcony people were standing even more crowded than they were sitting below. One hour before the concert began the doors were ordered closed and guarded by the German police, who had a full time job holding back nearly twice as many people as were sitting in the auditorium. It was reported later that the Oberbürgermeister announced to those on the outside that the concert would be

Interlochen's 20 Year Club

• National Music Camp •

by Win Richard

Happy New Year! Here are dates for you to jot down in your shiny new 1952 calendar book! The season dates this year are June 29th to August 25th, and its the Silver Anniversary Season! For twenty-five years the National Music Camp has been a proving ground for talented youth. The Twenty Year Club will hold the third annual Pilgrimage on the sixth weekend of camp—August 8, 9, and 10. Watch for the program plans.

Interlochen alumni are to be found on the faculties of nearly every college and university in America, as directors of school and civic orchestras, bands and choral groups, as members of every

from this '31 camper, and would be happier yet to hear from more of you Interlochenites, what are you doing wherever you are.

Seek and Find Department

Can you help us locate any of the following '32 campers: Don Baker, formerly of Jacksonville, Florida, Billy Brooks, Ruth Christophersen, Janet Collins, Rubin Deckelbaum, Walter Drill, Don Erickson, Irving Fink, formerly of Cleveland, Ohio, Leah Geschwind, Leslie Gilkey, Mrs. John Galbraith, or Louis Green?

Did you know that you can visit Interlochen through sound-color movies? Such films as "Symphony of Young America," "Youth Builds a Symphony," "Exploring Talent at Interlochen," "Seeing Sound—Electronic Magic (Revised) Symphony of the Arts," and "Symphony Under the Pines," are available at the camp office at Ann Arbor upon request. Perhaps that the fundamental lesson all NMC campers learn is that success is attainable only through hard work and concentrated effort, regardless of talent and influence. Campers leave Interlochen with accurate knowledge of their capabilities and chances of success, with keen ambition and determination to succeed. Excellent food, regular hours, healthy outdoor recreation, superior instruction, and carefully-supervised living and learning conditions make Interlochen the ideal environment in which to develop mentally, physically, and morally.

Send in your dues if you are eligible for active membership (\$2.00) or Associate Membership (\$3.00) in the Twenty Year Club. Better still, don't forget to make a substantial contribution to the Maddy Building Fund for that new Administration Building at camp. Will be looking for your news this month!

Pilgrimage to Interlochen August 8-9-10

major symphony orchestra, and as leaders in most professions. John Tellaisha, director of school music at Reno, Nevada, and a member of Interlochen in 1931, is a leader in the field of Music Education. He is at present an active member of the Club. Since attending Interlochen he obtained degrees from Illinois Wesleyan and Northwestern universities, has taught two years in Ohio, 12 years in Elko, Nevada, and for the past ten years in Reno. Besides being president of the Nevada Music Educators Association, he is a member of the Western board of MENC. At present his department is scheduled to put "The Red Mill" through its paces with an orchestra and 354 in the chorus. They just moved into their new three and a half million dollar high school. Certainly happy to hear

repeated next Wednesday, November 7. Sitting in front of me were two young Americans who seemed to be having a wonderful time hopping around and screaming with happiness. The more so-called Middle Europeans couldn't help raising a warning finger when they noticed the conductor, Mr. William B. Baldwin, approach the podium.

It has been proven again that the German people love good music, without any national differences. The band presented its varied program with briskness and much color. There were no string instruments in the group of nearly fifty musicians except for one string bass which was placed between two huge American style tubas, at the sight of which Richard Wagner, would have turned pale with envy. One cello was also added to the orchestra in the third part of Bizet's L'Arlésienne Suite No. 2. The woodwind section was indeed well represented and did a wonderful job during the entire program and especially in the music from "Haensel and Gretel." Vocal and instrumental soloists soon conquered the hearts of everyone. Vance Kercheval, vocalist was featured in two modern numbers by the American composer, Cole Porter. Flutist Walter Pagel

played the third movement in the Bizet suite with a great deal of color and feeling. The German people were greatly impressed with the entire performance and showed their appreciation by stamping feet, clapping and shouting after every number. Our heartfelt thanks goes to the American hosts and in hopes of a return engagement."

Indiana University To Present Three New Operas

The scene of operatic premieres, once limited to New York, will center again in Indiana early next year.

Indiana University, where three first performances of operas have occurred in the past three years, will stage a double-header premiere February 21 with presentations of two new operas by its School of Music.

The presentations will include the \$5,000 opera "Amahl and the Night Visitors" written by Gian-Carlo Menotti, composer of recent Broadway successes, and "The Drug Store" by Walter Kauffman, conductor of the Winnipeg, Canada, Symphony Orchestra.

Baton Twirling

News—Views—Associations—Clubs—Activities—Pictures

The Majorette And The Bandmaster

By Bob Roberts

To start this article I would like to ask two questions of all twirlers reading *THE SCHOOL MUSICIAN* magazine. Questions the answer should be yes to, if you're going to work with a school band are:

Do you know all your basic marching movements? By this I mean could you step out in front of any band and give signals to start and stop the band, do a column right, and column left; give right oblique, and left oblique, counter-march, and to the rear march.

All twirlers, especially school twirlers, should be able to give these commands verbally, and with a whistle. In addition, they should know all their facings. Right face, left, face, and about face to perfection. They should also be able to retrace all these commands to new majorettes, and even band members if it will be of service to the bandmaster. From my own experiences I've found that the bandmaster welcomes such cooperation if it is sincere, and done with a thorough knowledge of the subject.

Do you work for the good of your unit? In traveling around the country, and even here in my own state, I find the individual in many cases trying to be more important than the unit. It's wonderful to be a solo performer, and I'm sure that if you're good enough you will get a chance to perform, but if you're in a group of some type, majorette, drill, or song leader, work for the good of the unit. In the long run you will find that you become an even better individual performer.

In closing let me say that the bandmaster of today has plenty of problems of his own without the majorettes of his band being another one. Try and forget the petty jealousies within your group, work in closer co-operation with your band and bandmaster, and in doing so, you will not only make yourself happier, but will be doing a fine public relations job for baton twirling.

What Kind of Uniform Should a Majorette Wear?

That's the question that will be answered in your next month's *THE SCHOOL MUSICIAN*. Your twirling editor, Don Sartell will answer numerous questions pertaining to this question, showing pictures and diagrams of the different type outfits to wear on different occasions. If you have any specific questions on this subject—send them to *THE SCHOOL MUSICIAN*.

SHOULD THERE BE A STANDARD CONTEST TWIRLING TIME?

By Maynard Veller

In contests throughout the nation, there is a variation in twirling time allotted to each contestant. This, of course, is an important factor for the twirling contestant to consider. It means that routines must be adjusted to the contest rules concerning time. The re-adjustment often times effects the appearance of the routine and tends to make the contestant uneasy. John Smetzler, IBTF of Binghamton, N.Y., informs us that he would like to see some standard regulation, and I

think most of us will agree that he is correct. Some contests only allow the twirler 2½ minutes, some the length of one record, which is rather short, some have longer time limits, four or five minutes, etc. This is a question for twirlers, teachers, judges and contest chairman to decide! IBTF will adopt the time limit you think best, and cooperate where it can to advocate this rule. Send your suggestions on this time rule to Maynard Veller, 118 E. 7th St., Oil City, Pa. IBTF District Headquarters.

Questions and Answers

By Don Sartell

(Address all questions for this column to Don Sartell *The School Musician*, 28 E. Jackson Blvd., Chicago.)

Question: Is there a difference between juggling and twirling when using two or more batons?

Answer: Definitely! It may be interpreted this way: Juggling is when you catch and release the baton from the ends. Twirling would be when you catch and release the baton from a twirling position—near the balance point.

Question: How many high throws should you use in a routine?

Answer: That all depends on whether the routine is to be used for contest or show work. If it is for a contest, I would say one good high throw would be in good taste with not more than two.

For show work—the more the better as it seems the spectators never tire watching a twirler execute high throws, especially when that twirler uses various catches and releases.

Question: In contests, which counts the most—speed or smoothness?

Answer: Smoothness usually is considered first. Of course a really good twirler will have both.

Question: Which is the largest twirling association in America and how may I join?

Answer: The NBTA is the largest and most active twirling group in the nation. NBTA stands for NATIONAL BATON TWIRLING ASSN. You may join by writing NBTA NAT. HDQ's, Box 266, Janesville, Wis., and requesting an application for membership.

Question: What is the specific difference between a throw and a toss?

Answer: A throw is when the release of execution is made from the end of a baton while a toss is when the baton is released from the center or twirling position. A throw is usually much higher.

"Hurricanettes" Spell Precision Plus



Here is a picture of the world-famous "Hurricanettes" of the University of Miami. These ten college students continue to amaze everyone with their precision-perfect intricate drills and routines. Fred McCall is the conductor of the University of Miami Band.

Baton Twirling

A Music Educator Looks at Baton Twirling

By Dr. Kenneth Appleton

Wherever they have gathered during the past several years, music educators have discussed the pros and cons of baton twirling with school bands.

There are those who would discontinue baton twirling altogether, stating that a good band can stand on its own without the necessary extras.



Dr. Kenneth Appleton
Director of Bands
Arkansas State College

This is like eating an excellent dinner without the dessert. No matter how good the band is, it can be made just that much more attractive by a talented line of twirlers.

On the other hand, there are those directors who overemphasize the twirlers and who neglect the band. I recently witnessed a display by a thirty-five piece band featuring no less than twenty-eight majorettes. The band played poorly and although the twirlers were all trained they were so numerous they were in each others way.

In conclusion, let's take a tip from some of the more successful teachers in any field. They have long taught if a subject is to be remembered it must be presented audio as well as visual, in other words, ear appeal and eye appeal. If the performance of our band is to be remembered, we must have an ear appeal in the form of a band playing in time with a well-balanced instrumentation, for eye appeal we must have a neatly uniformed band topped off with the routines of some talented, attractive, and handsomely attired twirlers.

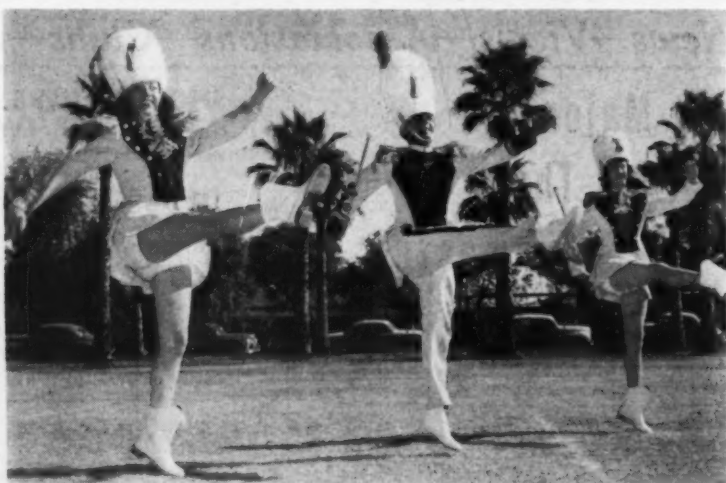
Editors Note: About the Author.

Dr. Kenneth Appleton has long been an advocate of twirling with school bands. He was formerly director of instrumental music in the city schools at Kinsington, New York, and has acted as an adjudicator in twirling contests.

Presently, he is Director of Bands at Arkansas State College, and for the past three years has been chairman of the mid-south twirling clinic.

The twirlers and varsity band from Arkansas State College will be the official band to his majesty Rex, King of the New Orleans Mardi Gras in February, 1952.

High Steppers Front Arizona State Band



Fronting the fast-stepping Arizona State College Band at Tempe, Arizona, are (left to right) Darlyne Miller, Duke Miller, and Marion Flynn. Darlyne and Duke Miller are well-known as teachers and judges in baton twirling, and especially for their theatrical act called "Fantasy in Batons." Duke is on the staff at Arizona State College as Drill Master and Head Drum Major. The Band at Arizona State is one of the most elegant marching organizations in the country. Over seventy-five percent of the members are on scholarship. Band Director is Felix McKernan, and the Assistant Director, Joseph Scraford.

"Twirlpool"

By Don Sartell
NEWS AND VIEWS FROM
ACROSS THE NATION!

MISSISSIPPI—On November 30th, forty-two high school bands from all areas of Mississippi gathered in Greenwood to take part in the annual DELTA BAND FESTIVAL—one of the largest festivals of its kind in the nation.

Under the expert direction of Roy M. Martin, Greenwood H. S. Directors, the units took part in two parades, an afternoon field pageant and a "On stage" presentation.

A featured highlight of the pageant was the fourth annual NBTA Miss. State Championship baton twirling contest. Two hundred majorettes took part in the event. Beverly McKenzie, Forest, captured the senior title while Jo Ann Fulmer, Jackson, won the junior title. Judge and guest of honor for the event was Hilda Gay Mayberry, Louisville, Ky.

SOUTH DAKOTA—The official state championship baton twirling contest for the state of S. D. will take place in Aberdeen in Mid-January of 1952. Twirlers interested in further information may contact: Junior Chamber of Commerce, Aberdeen. The contest will be an official NBTA event.

ILLINOIS—Sears Roebuck, Inc., has come out with a new line of men's toilettries called "Baton." Their selling slogan is "Symbol of Leadership."

CALIFORNIA—The Leadway Food, Inc., has come out with a new candy bar called "DRUM MAJOR."

WISCONSIN—The Wis. School Music Ass'n., will soon come out with a new set of rudiments for baton twirlers.

INDIANA—Junior national champion majorette, Ann-Nita Ekstrom, has come up with a new one. She says—"that the only twirlers who never loses a contest is the one who never enters one."—Food for thought.

LATTA, SOUTH CAROLINA—Harrison Elliott, Dir. of H. S. Bands, made a film this past summer entitled—"The MAKING OF A MAJORETTE." Stars of the film are the majorettes of the University of Miami.

MINNESOTA—Come January 27th and 28th, the largest and most elaborate twirling contest ever held will get off to a flying start in St. Paul. It's the NATIONAL MAJORETTE CONTEST, with better than \$1,000.00 in cash at stake. Band directors and twirlers wishing further information on this contest are urged to contact: Leonard C. Seamer, Court House, St. Paul 2, Minn.

NEW YORK—Daniel Perkins, H. S. Band Director at Garden City, has announced that the official NBTA state championship baton twirling contest for the state of New York will take place in Newburgh, N. Y., on January 13th. Twirlers interested in this contest are urged to contact John T. Torillas, 37 Hillandale ave., Stamford, Conn.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sartell

Last month, you will recall, we learned the correct way to execute the "TWO HAND SPIN", "BODY PASS", and "NECK ROLL"; following which we learned how to apply these simple rudiments to a basic practice routine.

LESSONS NUMBER TWO

Probably the next most important rudiment we could learn would be the "REVERSE FIGURE EIGHT"; and its many uses.

The "REVERSE FIGURE EIGHT" is probably one of the most important basic movements a twirler can learn, as off of this "movement evolve a number of advanced and even super-advanced tricks.

"REVERSE FIGURE EIGHT"

The "REVERSE FIGURE EIGHT" is just what its title intimates. Its a "FIGURE EIGHT" in reverse motion. You start the movement by holding the baton to the front of your body in your right hand—ball up. The tip end of the baton moves away from the body—making a circle to the left side of your arm. At this point the tip moves on down away from your body—making a circle to the right side of your arm, completing the double circle—or Rev. figure eight motion. (SEE ILLUSTRATION)

"REVERSE CARTWHEELS"

Once you have mastered this trick in your right hand you should learn to do the same with your left hand. After you have accomplished this movement with both hands, you are ready to do the "REVERSE CARTWHEELS" — sometimes better remembered if referred to at the "REVERSE FIGURE EIGHT HAND TO HAND." To do this movement, merely execute one "REVERSE FIGURE EIGHT" in your right hand—ending with

ball up.

At this point—reach across to your right side with your left hand and do a "TWO HAND SPIN"—at the right side of your body.

You should now have the baton in your left hand, palm up, tip forward. Merely do one left hand "REVERSE FIGURE EIGHT" in your left hand. Reach across with your right hand, do a reverse "TWO HAND SPIN"—letting the baton roll off of your left thumb into your awaiting right hand. Repeat this over and over.

"REVERSE FLYING CARTWHEELS"

The "REVERSE FLYING CARTWHEELS" are nothing more than regular "REVERSE CARTWHEELS" with one added flip at each side of your body. Start by doing a reverse figure eight motion in right hand. Flip into air at right side of body—reach across with left hand making catch—palm up. Repeat in other hand.

"REVERSE FLYING CARTWHEEL UNDER LEGS"

Merely execute a regular "REVERSE FLYING CARTWHEEL" only when you reach across with your left hand to make catch, raise your right leg (toe pointed down—knee high) and place the catching hand under your leg. Then repeat same in left hand.

"REVERSE FLYING CARTWHEEL—BACK CATCHES"

Merely execute a regular "REVERSE FLYING CARTWHEEL" in right hand while reaching, with your left hand, across the back of your body (waist high) to make the catch, (palm up). Then bring baton to front of your body with left hand and repeat same.

ADD TO YOUR ROUTINE

To add these tricks to your practice routine, merely do the following in the

both hands—if you've never used this twirl, it is simply a combination of the figure-eight and the four-finger twirl. Next practice the continuous toss—first with the right hand and then with the left hand.

BASIC TWIRL

One of your basic two-baton twirls is the "ALTERNATE FIGURE-EIGHT FOUR-FINGER TWIRL". To learn this two-baton twirl, begin with the four-finger twirl in the left hand and the figure-eight in the right hand, starting both twirls at the same time.

When the finger twirl is completed in the left hand, and the figure-eight in the right hand, you then continue the twirl by doing the figure-eight in the left hand and the four-finger twirl in the right hand. This two-baton twirl is called the "ALTERNATING FIGURE-EIGHT FOUR-FINGER TWIRL". Once you learn how to control this twirl a great deal of speed can be acquired.

AND THEN

The next twirl to practice is the continuous four-finger with the left hand, and the continuous toss with the right

(Turn to page 43)



order I have shown: Two "REVERSE CARTWHEELS"; two "REVERSE FLYING CARTWHEELS"; two "REVERSE FLYING CARTWHEELS UNDER LEGS"; and two "REVERSE FLYING CARTWHEELS with BACK CATCHES". Don't forget to practice daily. Its the consistency of practice that will put you on top.

The Secrets Of Two Baton Twirling

By Eddie Sacks, I.B.T.F., Adviser

Interest in two-baton twirling is gaining tremendous popularity across the Nation. Due to the many requests for information on how to start on two-baton twirling, the following article has been written. Remember the Official World's Championship will be held in '52, and now is the time to prepare for the Contest. First, be sure you start out with two of the same type batons, for in two-baton twirling, the batons are exchanged from hand to hand on numerous tricks.

In order to master the art of two batons, you must learn and practice some basic twirls. First practice the continuous four-finger twirl with the right hand and then with the left hand. Then do the figure-eight—four-finger twirl in

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Every beginning and advanced twirler should have this book for continuous study and review. Bob Roberts, famous west coast twirler and teacher, says "I use this book for all of my beginning students and teachers."

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THE SCHOOL MUSICIAN
28 East Jackson Blvd., Chicago 4, Ill.



By Dr. John Paul Jones

A HAPPY NEW YEAR to all of you—may it bring everything good and fine to you. Not the least of this should be musicianship in drumming, an art not yet wholly found in school drumming and if found it is seldom used. I think most of you will agree that many drummers think if they have played the notes in the correct rhythmic pattern as written their task is completed and well done. This is not true. There are many more things to be played than the notes alone. When you can play accents nicely and properly; when you can play crescendos and diminuendos nicely and properly; when you can increase and decrease speeds nicely and properly you will then be playing with good musicianship. There is considerable lacking in the drummer who plays every note as if the main object is to break a drum head. Make it a point to add those "subtle" accents which add to the flavor of drumming. Check with the conductor's score or the lead melody part to see what you may add for the sake of musicianship. It will help your section and your band.

Some interesting comments and ques-

tions have come in the mail recently—some of which I would like to have included last month but space demanded that they be left over for another issue. A most interesting problem has come up with one band director in that for some reason the bell-lyra plumes have been lost or destroyed. The question is: "Can these be replaced?"

Answer: Yes these can be replaced but it may take considerable time and perhaps delivery may be impossible. First, I would make sure of replacement by consulting your local music dealer. If he can not give you any encouragement let me quote from a letter from our mutual drum friend, Fred W. Miller of Chicago, Illinois who "claims to have had good luck with the extra heavy, braided drapery or upholstery silk cords. These together with the rayon, cotton, or silk tassels can usually be secured from your department store in a variety of colors. To increase the effect add two or more of these with extra tassels if desired. If available only in white they can be dyed to match the school colors." We want to thank Mr. Miller for this

splendid suggestion which should be of great help if replacement of original equipment seems out of the question.

Although the usual big marching season during football is past, there has been considerable interest in the recent article on tenor drums which to my thinking will add considerable to the showmanship of the marching band if adequately and properly used. However, if the main object is to use some surplus drummers, as one band director frankly admits, the effect is lost. The tenor drum player must cease being a beater and become a twirler and in this capacity he can bring considerable attention to the band on parade—or even in a novelty concert number if good enough.

Quoting directly from a very interesting letter: "After all, the main objective in tenor drums is twirling. It adds but little musical value because the scotch bass drums in a band can provide all of the musical value that a tenor drum is attempting. Suppose you were a student in a high school band and the director assigned you on tenor drums. You would not be effective unless you spent considerable time in twirling technique. Perhaps all of the four years you would be a twirler. When you leave, what have you gained in a musical way? Personally, I never would handicap a boy in such a way. I would rather assign him to the practice pad and learn rudiments. Then at least he is a drummer."

This is excellent advice for again—the principle use of tenor drums is for

Editor's Note: Send all questions and answers to Dr. John Paul Jones, Conservatory of Music, 221½ Broad Street, Albany, Georgia.

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what ever show they may add to the band's performance. Certainly the worth of the added attraction depends on the amount of effort put into it and, too, many and many a student is perfectly happy in doing this kind of band work just as the majorettes are happy in their work although they never blow a note. Somewhere in here I want to mention that the words tenor tymps should have read tenor drums—my error in typing.

Another quotation: "When you assign four snare drummers and four tenor drums to an eighty-piece band, well personally, I think it would be much better for that band and for the players to put snares on the tenor drums and use eight snare drummers in the band for street work. Indoors you could assign them to traps or other effects. Or perhaps they double on oboe or bassoon. In fact, that is a very convenient double."

So it adds up to what do you like best, and how much effort are you and your drummers willing to put into the show and, too, what sacrifices are you willing to undergo to get the effect you feel is desirable. Let's hear from more of you. I would like to mention for the second time the very fine folder on scotch and tenor drumming by Mr. Andrew Scott, and which you may obtain by writing the WFL Drum Company, 1728 N. Damen, Chicago 47, Illinois. There is excellent material here and it should be in every band director's and drummer's library.

I received, as I am sure many of you did, a clever invitation in the form of a SUMMONS to attend "an unusual, entertaining and educational lecture-demonstration on rhythms by the eminent drum authority Mr. Alan Abel, November 28 at the American Museum of Natural History, New York City. I am sure this would be most interesting for Mr. Abel has made a name for himself in the drum world what with his championship ability, teaching and demonstrations. He has had the practical experience, too, having come up through the school band and the University of Ohio bands. Mr. Abel's name has appeared in this column before in connection with his writings and I want again to bring to your attention his solos recently published by the Ludwig Music Publishing Company and priced at fifty cents each. These solos are "52½ Main Street" and "2030's Sortie." I have these in the original manuscript as of some time back when they were mentioned in this column. You will find these interesting, well marked, and I commend them to you.

The past year has been an excellent one for most of us and I hope the coming year will bring you even better things—but if it just brings you the yell to do better with what you have, that in itself will be an abundance. See you in February.

The Band Stand

(Starts on page 14)

and division chairmen for performance. Here are your division representatives who wish to hear from you:

California-Western Division: JAMES E. BERDAHL, University of California, Berkeley, Calif.

Eastern Division: WILLIAM H. SCHEMPF, Lehigh University, Bethlehem, Penna.

North Central Division: ARTHUR L. WILLIAMS, Oberlin College, Oberlin, Ohio.

Northwest Division: L. RHODES LEWIS, Eastern Oregon College of Education, LaGrande, Oregon.

Southern Division: FRANK J. PRINDL, University of Kentucky, Lexington, Ky.

Southwestern Division: DONALD I. MOORE, Baylor University, Waco, Texas.

TWO WESTERN DIVISIONS HELD JOINT MEETINGS IN DECEMBER

Your Editor is sorry that deadlines often make it impossible to give our meetings the attention they deserve. Such is the case with the Joint meet-

ing of the California-Western and Northwest Divisions, held in Los Angeles, California on Thursday, Friday and Saturday, December 27-28-29, 1951. It was held in conjunction with the First Annual West Coast Instrumental Music Clinic sponsored by the American Federation of Musicians, Local 47, and the Southern California Band and Orchestra Association. Walter C. Welke, Director of Bands at the University of Washington, Seattle, Washington, is Northwest Division CBDNA Chairman. He writes that Robert Wagner, University of Oregon, Eugene, Oregon is on the Woodwind Literature committee; John Richards of Lewis & Clark College, Portland, Oregon is on the Recorded Band Compositions committee; Justin Gray, (Turn to page 50)

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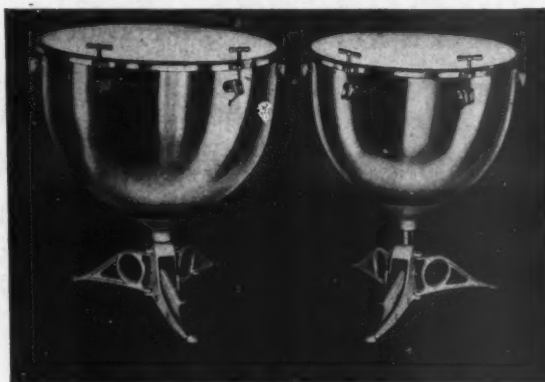
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What makes a head white is the even stretching during the processing. Transparent heads are the hides in their natural condition and not stretched. These are more elastic and therefore used for tympani where the maximum elasticity is desired. The most important factor in the care of drums is to be sure the heads are tightened and loosened *evenly* so that the tension is equally distributed.

Remember that it is not a difference

of temperature but a change in humidity that causes heads to loosen and tighten by themselves.

When the drum head is properly tightened for a normal dry day, leave it that way. After a damp period when a head needed tightening, be sure to again loosen it after using, to where it originally was adjusted, so that a sudden change to a dry day will not break the head.

A tympani head should be kept tightened to its highest note to enable a complete range of tuning and a "collar" of about a half inch should be left over the edge of the bowl. When ordering a drum head be sure to remember that factory measurements are always taken from the shell and NOT the overall size. This is the cause of considerable, unnecessary confusion, when orders are sent in with incorrect, overall measurements. This is even more confusing when a drum cover is ordered with overall dimensions. A simple point to remember is that the actual shell size in width and shell diameter is the only way to measure a drum.

When ordering a head already mounted, be sure to state whether a wood or metal hoop is wanted, and also state the make

of the drum as some brands are not interchangeable. Do not expect bass drum heads to be shipped mounted, as the hoops vary even in the same brand of drum and it is best to mount the bass head directly on the old hoop, but if a hoop is needed, it must be made to size, and the drum is necessary to fit and mount.

When assembling a head already mounted on a hoop, sometimes the head requires a slight moistening in the center of the head, to secure an even tension and a firm tautness. Moisten slightly, do not use water but only a moistened cloth and then, only in the center.

So many heads are broken by some sharp object piercing the head that we wonder why all drummers do not protect them, especially if there are small children in the home.

When not in use, keep the snares taut to prevent snagging and pulling which would make them uneven.

Drum manufacturers are always very glad to answer questions about drum problems and drummers will find them most cooperative in their willingness to be helpful.

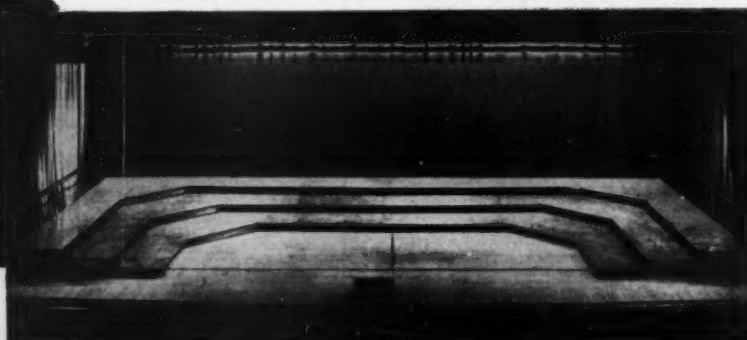
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The String Clearing House

By Angelo La Mariana

Editor's Note: Send all questions and answers to Angelo La Mariana, School of Music, Western Michigan College of Education, Kalamazoo, Michigan.

The String Bass

The big brother of the string family, the *String Bass*, is our instrument to be considered this month. I've always wondered personally, if this large and powerful viol actually frightens off would be players from size alone. Actually, it is a comparatively easy instrument to learn to play and strangely enough one that "pays off" in a short time. Have you ever noticed the little swing combos (especially popular in the high school and college circles) using bass players with comparatively little training? Many beginning (September) string class bass students are able to play a New Year's date. This is remarked mostly to imply that it is not too difficult an instrument to handle but of course, our principle reason for wanting to cultivate players is because there is a dearth of good bass players and orchestrally and symphonically speaking, this is a great pity; for the Bass fulfills its role as the very foundation of the orchestra. It is therefore up to us, as string teachers, to keep this in mind and try to bring about a desire to play the bass to our instrumental students by showing them both the importance and the dignity of the instrument and the fact that it is no more

difficult to learn to play than any other of the string family—and perhaps simpler.

In our approach to teaching the Bass, there are several avenues open. The manner of holding the instrument is important and as good a starting place as any.

A—Stand with the Left foot advanced a little to the front and to the side with the Left knee against the back of the Bass. The back edge of the Bass rests against the Left side of the abdomen. Then the Bass is tilted somewhat toward the player and NOT straight up. The Player leans over slightly until the neck of the Bass is quite near the junction of the players neck and shoulder. This method's main disadvantage is that the lower section of the Bass is muted by the Left leg. The Bass is NOT secured firmly except with the use of the left hand.

B—The other method is quite similar, with one exception. Stand with feet about one to one and a half feet apart (depending on height of player). Advance Left foot a little to the front and to the side. The lower edge of the Bass rests now against the inside of the Left shin bone and cuts across the bottom of the knee cap. The side of the Bass (ribs) rests against the left side of the abdomen. The Bass is tilted over towards the player. The player leans over slightly until the neck of the Bass is quite near the junction of the players neck and shoulder. Thus the Bass is held securely so that the left hand is free.

Left Arm: The Left elbow is fairly well out in from the body and rather well forward. The hand, open like a fan, falls on the finger-board at right angles with the 1st finger pointing slightly upward and the 4th finger pointing downward. The Left thumb rests against approximately the middle (or a little more to the players left) of the back of the neck of the Bass opposite the 2nd finger. Little pressure should be exerted by the thumb.

Most students apply too much left hand pressure and have three point contact while actually the fingers and the thumb alone make contact (or should) and not the side of the forefinger.

French Bow: The choice of bows in most cases is determined by the training of the instructor. Most first chair performers have studied and can perform with either. There is more finesse in the playing of the amateur with the French Bow. This is however, a matter of personal preference. The bow stick runs along the middle joint of the forefinger (counting from the tip) to the 1st joint of the little finger. The 2nd and 3rd fingers fall naturally between the forefinger and little finger (4th finger). The tip of the 2nd finger usually touches the bow hair; the 3rd finger tip touches the silver

(Turn to page 50)

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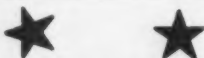
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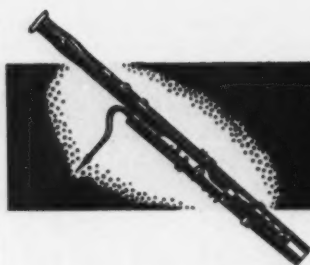
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The Double Reed Classroom

By Bob Organ

Editor's Note: Send all questions and answers to Bob Organ, 1512 Stout Street, Denver 2, Colorado.

Here we are in 1952. Personally I have a number of challenges. However, I am not alone on this score as everyone in life is confronted as I am. New ideas, new ways of thinking and working out our personal problems, each one of course to our own way, or shall we say, each to our personal benefit as we see best.

Our success or failure will depend on our own judgment in the manner we handle our affairs. This is everyone's prerogative in this Democratic life of ours. Some of us take advantage of the experiences of others while others of us use our own good judgment. Sometimes we are right—sometimes wrong.

In the long run, however, the fellow that has had the experience—taken a few jolts on the chin—has both feet on the ground more solidly than those who haven't had the experience. To tell the inexperienced to accept wholly the concept of the experienced would be foolish also. Circumstances are different in every case.

This leads me up to the fact that I've had an interesting amount of observations regarding my November column, for which I am very grateful.

The subject in general, as you will remember, in the November as well as the October issue was "a particular fingering in scale form with exceptional fingerings for certain tones in that scale when encountered as SKIP-INTERVALS," etc. This principle to apply in all keys.

The observation expressed in general is this—Why are these principles not expressed or specified in the average text book or study book? Why do they all give various fingerings for certain tones without specifying when and where to use them?

This is a sixty-four dollar question. Emanating from the old school as I have—I can see and understand why the average writer of tutor books, instruction books, manuals, etc., do not designate certain fingerings to given passages.

First of all—the player, writer, or teacher, of the old school hesitates to diverge from his manner or method of doing things simply because he has been raised that way and it would be unnatural for him to do otherwise. The more modern player, writer, or teacher, hesitates to go too far out of line with the older school—simply because the older school found its way of doing things more or less successful. Hence, the ultimate result has been this—In principle the modern player has developed his method of application of certain fingerings, and has learned to use them as such, without any change in the books. The publishers of these various books, manuals, etc., won't change the materials therein without the consent of the writer—the writer hesitates to change them because of the traditional aspect preceding him. Hence, we are all working in a, more or less, confused state of mind.

This much I do know—both as a professional player and teacher of many years experience—the principles of fingering given for the Oboe in both the October and November issues of *THE SCHOOL MUSICIAN* is an accumulation of practices employed by many of the top players in the professional world today, and there is no secret about it, so far as most of these players are concerned. In general it is just good common sense employed by each individual to suit his purpose best.

As an example—Here are statements from two individuals regarding the principle of holding the G-sharp key down in the KEY of A-MAJOR (three sharps), as I explained in the November issue of *THE SCHOOL MUSICIAN*.

Mr. A) "Have employed the practice of holding the G-sharp key down, where possible, for a number of years and it would be difficult for me to think or play it otherwise. However, the DOUBLE KEY APPLICATION is new to me. Thanks a million for putting me wise—it works wonders."

Miss B) "Can't see the necessity of holding the G-sharp key down when it doesn't effect the tone G-SHARP—to me this seems to be an added effort."

Here we have two opposite views. Again let me say—these practices are an accumulation of mine collected from this and that person who are fine players in their own right. In every case they have been a BOOST to some player who has put one or the other into practice somewhere along the line. They are all practical.

Let us get back to our general observation
(Turn to page 38)

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Class Piano

(Starts on page 12)

things when encouraged and freed by the teacher."

(For further information address any one of the following members of the Piano Committee of The Music Educators National Conference:)

Dr. Raymond Burrows, National Chairman, Teachers College, Columbia University, New York 27, New York
Miss Polly Gibbs, National Vice-Chairman, Louisiana State University, Baton Rouge, Louisiana
Mrs. Fay Templeton Frisch, Eastern Chairman, 30 Clinton Place, New Rochelle, New York
Miss Leah Curnutt, North Central Chairman, De Pauw University, Greencastle, Indiana
Miss Charlotte Du Bois, Southwestern Chairman, University of Texas, Austin, Texas
Dean John Crowder, Northwestern Chairman, University of Montana, Missoula, Montana
Mr. Leslie Clausen, California-Western Chairman, Los Angeles City College, Los Angeles, California

Additional Piano Feature Articles Are Available to Teachers

Other distinguished members of the MENC's Piano Committee listed above have written articles for us on Keyboard Experience. If you missed them you won't want to delay writing us for the back issues in which their inspiring articles appeared. These are listed for your convenience in obtaining further information about Keyboard Experience.

"What Is 'Keyboard Experience'?" by Dr. Raymond Burrows, April, 1951.

"All Children Can Play Piano" by Leah Curnutt, May, 1951.

And here is the complete list of Keyboard Experience and Class Piano articles, starting back with our March, 1951, issue.

"Class Piano—A blend of Music and Human Relations" by Dorothy Bishop, March, 1951.

"Keyboard Experience" by Ralph A. Pixley, September, 1951.

"The Story Behind the Scenes" by Sister Mary Yvonne, October, 1951.

"Sowing the Seeds" by J. George Hummel, November, 1951.

"Piano Is Basic" by James L. Buckingham, December, 1951.

A price list of back issues appears elsewhere in this issue.

Why Don't They Sing?

(Starts on page 15)

If we regarded ourselves as a teacher, rather than as an unusually talented individual we could demand more respect and cooperation from our students. The elimination of the six half-truths from our thinking could help immensely with this job. It should always be a source of satisfaction for the music teacher to be recognized as an individual rather than as a music teacher. Human qualities should make students love singing and the six half-truths should be reserved for the music teacher who is still having difficulty in selling his program.

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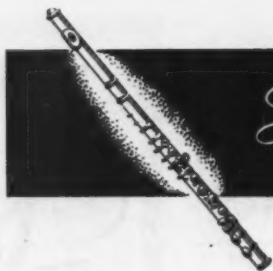
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Let Me Answer Your Flute Questions



By Rex Elton Fair

Improve Your Technic Make Difficult Passages Easy to Play

Note: If any readers of this column have not yet consulted the December issue of *The SCHOOL MUSICIAN*, better do so before making a study of this one. That is of course pertaining to those who wish to study these particular offerings. Through an oversight on our part we forgot to mention "Trill with finger or thumb as enclosed by the little circle."

Recent Publications for Flute

"Memoir" for Flute and Piano by George List. Written in the form of a Rhapsody. This statement is prompted by the fact that time and rhythmical forms are in constant variation. This number is most interesting—or should be—to those of you who have difficulty in "keeping time." On the back page of this same number is a solo for Flute and Piano called "Scherzino". The various rhythms in this solo call for a thoro

understanding as to mathematical calculations. Some measures here-in contained—remind one of the days when "rag-time" was so popular. This reference dates back so far that most of our readers won't know what we are talking about, but for that, you may be forgiven. We only wish that we were as young as you. Anyhow, the contents of this solo—also by George List—constitute a fine study even if never used as a solo for public performance. These solos are published by the Jack Spratt Music Co., Old Greenwich, Conn. Also published by our good friend Jack Spratt, is a *Fantasy Concerto* by William Latham. To study the contents of this solo is sure to convince one that the name was well chosen. To say that it is Fantastic is putting it in a mild form. Very informal so far as composition is concerned, and most difficult in spots. Mrs. Fair and I tried it over only this afternoon and approve of it so far as our toleration for modern writing will al-

Editor's Note: Send all questions and answers to Rex Elton Fair, 957 South Corona Street, Denver 9, Colorado.

low. If you have a tendency to appreciate modern composition you are sure to love this number. Also must be mentioned here a Duo for Flute and Clarinet which is unaccompanied. It is very difficult for both the flutist and clarinetist. Very modern, is this duet, but with a display of counterpoint that fairly equals that of the famous Kuhlau. It is a composition of Antoni Szslowski. We hereby extend our congratulations to him for his understanding of that which is "modern," in composition. Many times we have studied such forms but must admit complete failure because of our inability to comprehend. This duet is published by the Omega Music Edition Co., 19 West 44th Street, New York 18, New York.

A very Happy New Year to all of you, and may you resolve to work harder than ever on your flute during the new wonderful year of 1952.

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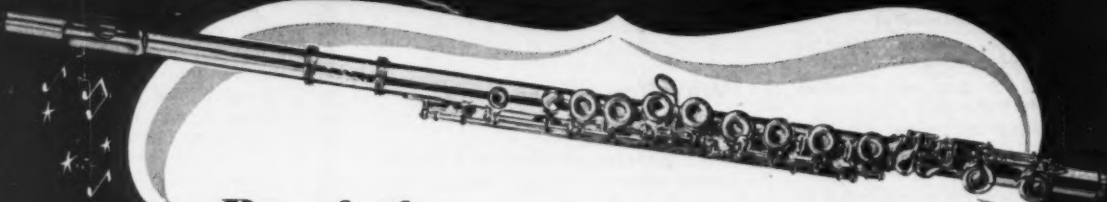
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Note: This study in Harmonics is taken from the Rex Elton Fair Flute Method Book II. National and International copyrights secured by the M. M. Cole Publishing Company of Chicago.

Harmonics

Harmonics, to any accomplished Flutist, if properly used, are of great assistance in playing many rapid slurred passages. However, if the use of them is abused, then it would be better if he knew nothing about them.

The reason for this is obvious. Tones produced with Harmonic fingerings are of different quality and color than those produced with the regular fingerings. The pitch is also affected as it has an inclination towards being very flat.

In using these Harmonic or auxiliary fingerings, be sure to turn the flute out (away from you a tiny bit) and play with a smaller opening between the lips than is ordinarily used.

The Flutist should apply himself most diligently to the study of and to the practicing of these Harmonics. After he has become thoroughly familiar with them, then great caution must be exercised in the application of these new fingerings.

Auxiliary Fingerings to Produce Harmonics

As a means of getting properly started with this new fingering, you should first play this D (see figure 1) with the regular fingering. Then finger the low G (see figure 2) and "Overblow" it to sound D, as: (see figure 3).

D

SOUNDS → **D**

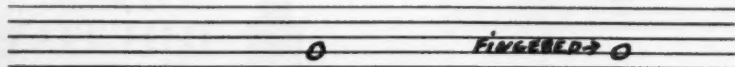


FIG. 1

FIG. 2

FIG. 3

Be sure that the pitch is just the same when D is fingered with the low G as when played with the regular fingering. When this has been accomplished you are ready to approach the study of Harmonics through the following exercises.

Play **Ab** with Thumb Key

Start this study with the B flat thumb key down and leave it down throughout the entire line.

(Turn to page 48)

Study Voice?

(Starts on page 17)

be trained through this activity. Discipline, since it is in a field children enjoy, can often be emphasized by a voice teacher who has the ability to earn his student's respect when parental control has lost some of its influence.

The good voice teacher can provide motivation for learning about grammar, since phrasing of songs depends to a great extent upon an understanding of this subject. Rhythm is very mathematical and can often impress the fifth-grader with the importance of learning about fractions and give him a practical use for his knowledge. These are merely incidental advantages but voice study is composed of the whole and should never be considered merely a means of exploiting the young singer so as to gain fame for the teacher, the parent, or the student. It is a field of activity in which the training of the whole individual is the problem of the voice teacher with singing as the specific aim. I believe it was William Shakespeare who said "Singing is so good a thing, I wish all men could learn to sing." This quotation is applicable to all peoples of all ages.

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*I Teach The
Solo Brass..*

By B. H. Walker

Editor's Note: Send all questions and answers to B. H. Walker, Director of Bands, Central High School, Chattanooga, Tenn.

and one who has been playing for several years should be able to reach top speed in triple tonguing in six months to one year if he practices regularly and correctly each day.

4. How early should a brass player begin study of triple tonguing?

As soon as he has attained a good foundation in tone production and attack in single tonguing. This varies from one to three years with different individuals.

5. What syllable imitations are best used in study of triple tonguing?

Opinions vary greatly among brass teachers as to which syllables of the alphabet best describe the use of the tongue and throat movements in triple tonguing. However, most teachers and brass performers do agree on some syllable derived from the letter "T" and "D." The letter "T" sharpens the attack, while

Hello, brass friends. A new year has rolled around and here it is January 1952. Let me take this opportunity to wish for you all the most musical, as well as the happiest and most successful new year you have ever experienced.

Contest solo time is not too far distant, so it is well that you brass soloists begin improving your triple tonguing. Many of you have not yet learned to triple tongue and have thus been deprived some of the most brilliant and most effective solo literature published, so let's begin the study now.

Some Facts Concerning Triple Tonguing

1. Why should we study triple tonguing?

a. Triple tonguing is a must with soloists because often the solos which make the biggest hit in program appeal are of the triple tongue variety.

b. Much of the band and orchestra music of both the standard and modern variety contain passages which should be played with the triple tongue when the tempo is very fast and single tonguing is thus impractical.

c. In studying and practicing triple tonguing you will find that the lip muscles will develop a flexibility through the speed you acquire that you could not obtain through the practice of single tonguing alone.

2. How long should I practice triple tonguing each day?

This varies greatly with different individuals as one student's throat tires more quickly than others, some students practice better than others, and some students develop speed of the tongue more rapidly than others, and thus require less practice to reach the same tonguing proficiency. One thing is certain—the practice should be divided into short periods, followed by short periods of rest. Two, three, or four practice periods each day of not more than fifteen minutes duration each are suggested. Each period of practice should be followed by a period of rest, because triple tonguing practiced in long periods greatly tires the throat, especially until the throat is accustomed to the extra exercise. Divide your practice routine into the proportionate phases of necessary items. For example, ten minutes on soft sustained tones, ten minutes on lip slurs, ten to fifteen minutes on triple tonguing, five minutes on scales, ten minutes on sight reading or band or orchestra literature, ten minutes on solos, etc.

3. How long will it take to master triple tonguing?

This varies with individuals; much depends upon the flexibility of the muscles of the throat or "Adams Apple," which responds much more quickly in the case of some than others. Much also depends upon the manner in which the student practices and the length and regularity of his practice periods. A performer who has correctly mastered single tonguing

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the letter "D" softens or subdues the quality of the attack. From the letter "T" we find the enunciations "tu tu ku" as recommended by Arban, Clark, Simon and others. Jerry Cimeria and others use and recommend "tah tah kah," which relaxes and opens the throat as does "toe toe koe." Some musicians use and teach "ti ti ki," "tuh, tuh, kuh," etc., which is a very brilliant yet thin form of attack in triple tonguing. They lend themselves better for extreme high notes and close the throat too much for good quality of tone.

From the letter "D" we find the syllables "du du gu," "dah dah gah," "de de ge," etc., which are used in the legato style of triple tonguing in which the notes are not very detailed or clear.

The correct syllables to use will vary a little with the range of the tones sounded and upon the choice of which syllable you use in single tonguing. For average triple tonguing I use "tah tah kah" in the middle and high register tones as recommended by Cimeria and "toe toe koe" in the low register tones. I find these syllables help relax the tongue, open the throat and produce a fast brilliant attack.

"Tu tu ku" broadens the attacks for more legato tonguing. "Tuh tuh kuh" as recommended by Eby produces a fast staccato attack for those who tongue up high in the roof of your mouth.

I do not recommend the "D" varieties of triple tonguing for average playing as they are too legato to clearly detail the sounds of the attacks.

6. Just how should I study and practice triple tonguing?

Try saying the syllables "tah tah kah" and "toe toe koe" letting the tip of your tongue strike the lower edge of the inside of your upper teeth for the first two syllables and then let it reascend to the roof of the mouth with a stroke of the back of the tongue to produce the syllable "kah" or "koe". Practice saying these sounds over and over slowly, using the vocal sound of F concert, until these movements of tongue and throat are natural, precise, and relaxed. Then use the instrument and begin with F (fourth line, bass clef for trombone or baritone), low F (bass clef below staff for tuba or sousaphone) and G (second line treble clef for cornet). Attack first two sounds "tah tah" or "toe toe" in usual manner, tip of tongue at tip of upper teeth and use back of tongue and throat movement for "kah" or "koe" as in saying the syllable. Begin practicing the enunciations very slowly for the first few days, using metronome tempo of 60 and play one triple to each tick of the metronome. Practice repeating triplets on same sound as long as you can hold your breath. Try to make the "kah" sound as much like the "tah" in quality as possible. Next use each of the next five chromatic ascending tones, practice the triplets on each tone for as long as your breath permits at the slow speed until mastered. Practice at this same speed for about fifteen minutes each day for two to four weeks and then increase to a second speed of about 80 m.m. for a few weeks. Then you may increase your practice speed to a third speed of about 100 m.m. for a month or more depending upon results. In about five to eight months you are ready for a fifth or top speed which should be practiced daily until perfection in clearness of attack is the result. The warm up in triple tonguing each day should begin with the slower speeds and end with the fifth speed. In a few years the play-

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er will be able to begin warming up at the fourth speed and progress to the fifth or top speed as the tongue throat and lip becomes more flexible.

7. What about accents in triple tonguing?

Opinions vary, but I join W. M. Eby and others who favor a slight grouping in pairs by a very light accent on every other triplet or every six triplet notes. Do not overdo the accents or "dig" the

triplets and destroy the evenness and smoothness but use just enough accent and spacing to group the sounds in pairs of triplets.

8. What are some good studies for triple tonguing?

Jerry Cimera's Triple Tongue Course for Trombone with records to demonstrate is wonderful.

Ernest Pechin's Triple Tongue Course for Cornet or Trumpet with records to

demonstrate is a parallel of the Cimera course in usefulness to the cornet and trumpet pupils.

Arban's Method, Part III, pages 153 to 175 of the complete method is "tops" for cornet, trombone or baritone pupils.

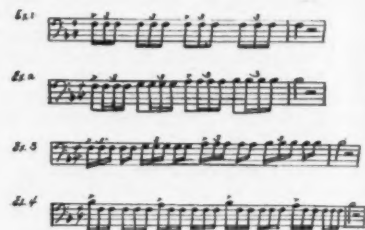
Herbert Clarke's Characteristic Studies (third Series for cornet is fine and includes many fine triple tongue cornet solos.

Eby's Complete Cornet Method or Tuba Method has many fine triple tongue studies.

Edwin Franko Goldman's Triple Tongue Studies are excellent.

August Schafer's Key to Triple Tonguing, published for cornet and trombone, is also good.

9. What are the best note pattern forms of triple tonguing to practice using the same pattern on each note of the scales.



Double Reed Clinic

(Starts on page 32)

tion regarding the matter—"Why are these principles not more specific in our text books?" This I have explained—However, in the near future they will be on the market in just the manner they have been given in this column. In fact they are ready for the press now.

I would like to take this opportunity—expressing my gratitude to my many friends, in the teaching profession, for their counsel in prompting me to go ahead with these publications. They will be published in three parts under the title "THE MAJOR SCALE and its THREE PRIMARY CHORDS." To be followed by two other books "FLEXIBILITY OF SCALES" and "FLEXIBILITY OF CHORDS." In practice these latter books are but a continuation in principle of THE SCALE and its THREE PRIMARY CHORDS.

Have had several inquiries recently regarding the use of the Sarrouasaphone in the school band. It is worth while? Is it practical? Does it have to be played with the double reed or can it be employed by using a single reed mouthpiece of some kind?

The answer to all of these questions is YES. It is worth while. It is practical. It can be employed by using a single reed mouthpiece—Soprano Saxophone mouthpiece with a B-flat Clarinet reed.

In the early days of the Sarrouasaphone there were a family of these instruments similar to the Saxophone family of today. However, the family seems to have dwindled down to the employment in general of the E-flat Baritone Sarrouasaphone. Most Band Directors employ it as a replacement for the Contra-Bassoon. I know of some Colleges using them—playing it with the double-reed. Others using the single reed on a Soprano Saxophone mouthpiece or even an E-flat Clarinet mouthpiece.

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Editor's Note: Send all correspondence to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

The Band Forum

By Daniel Martino

BAND REHEARSAL TECHNIQUES

If we were to put into a single word the one factor which above all else distinguishes the successful rehearsal, that word would be **ACCOMPLISHMENT**. Success does not come by change. Rehearsal time must be used effectively in order to achieve the greatest possible musical good for the greatest number of band musicians.

For the most part, conductors do not write out the entire plans for each rehearsal. However, a plan of action gives rehearsing a meaning, saves time, focuses attention on specific problems and keeps before the conductor the following aims and purposes of the organization:

1. Cultural
2. Educational
3. Service
4. Recreational

The rehearsal plan might well consist of four distinct features; namely, **OBJECTIVES, EFFECTIVE BEGINNING, CONCERT PREPARATION and A CLIMATIC CLOSE.**

Prime objectives for a particular rehearsal are made from an analysis of

the preceding rehearsal. Weak points which have not been thoroughly learned are studied for their specific difficulties, and on the basis of this study, definite objectives are formulated. Long range objectives which have to do with expected outcomes must be developed while the band is carrying on the current program of preparation.

The most important factor in achieving success is the mental attitude of the individual members—the keen desire on the part of each to accomplish something worthwhile. The tone of the entire rehearsal is often set by the spirit of business-like efficiency which characterizes the very beginning of the rehearsal. A definite period of time should be allocated for obtaining instruments, music and equipment. The rehearsal should begin and end on time. Warming up and tuning should be conducted systematically for greatest effectiveness in the least amount of time. Works to be rehearsed should be posted.

A number of ways are commonly used to begin the rehearsal:

- a. A **WARM-UP NUMBER**—Usually a chorale with long sustained tones

is used. The selection should not be difficult. This allows the members to concentrate more on tone and intonation.

- b. **SCALE AND CHORAL DRILL**—Some conductors go directly from the tuning routine into scales, preferably minor, and in a very sustained manner, as well as sustained chords both of which improve intonation by arousing a feeling of tonality. This practice develops a keener sensitivity to such factors as balance, tone quality, breathing, dynamics, precision, et cetera. Rhythmic problems may be isolated and mastered during the latter part of this work period.

- c. **SIGHT READING**—A third type of opening, and an effective one, is the reading of a new number at sight. This musical challenge demands great concentration on the part of each member with all his faculties working at top speed. This type of beginning often brings the rehearsal "to-a-head." Notable exceptions to using sight reading as an opening activity might be the so-called "blue-Mondays", days before and after vacations, assembly days, temperature, time of day, etc. Sometimes, a lively march might prove just the thing to revive or bring the members under control.

The third important feature of rehearsal planning, and one which we might rightly designate as the "core" of the rehearsal, is that concerned with **CONCERT PREPARATION**. This should (Turn to page 48)

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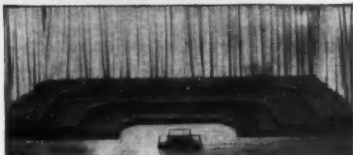
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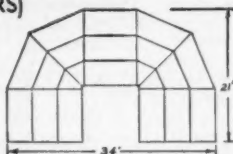
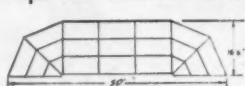
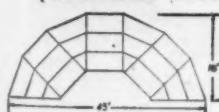
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The Clarinet Corner...

By David Kaplan

The Literature and Materials for Clarinet
Methods (continued)

KLOSE-LAZARUS—edited by Whistler
Rubank \$1.25.

Purpose: to combine the finest elements of Klose and Lazarus into a progressively arranged method. The editor has stated that the original methods were designed for pupils who spent countless hours on their instruments. For today's needs the two methods move too fast. This edition aims to arrange the material in progressive order, and to add materials for low register, "break," and high tone study. The editor states that the new edition is suitable for class use.

In the original Klose method "tone studies" were first introduced. In this edition the "tone studies" appear on page 8, preceded by six pages of preparatory material. On page 10 the upper register is offered through the overblowing system. After studies in the middle register come "break" exercises followed by the Klose interval studies. Now some Lazarus material (alla breve) is introduced. The Klose exercises in mechanisms (the full 68) appear next.

In the articulation studies of Klose the order is changed for the sake of progression. Some are revised or re-articulated.

This is a very interesting book. It demonstrates that teaching procedures must be altered to meet present day needs. Many original studies have been added; also melodies by Handel, Beethoven, Verdi, etc., have been introduced. The book may be used for class work.

...

Grade 1-2.

Method—KLOSE (edited by Bellison)
Car Fischer complete \$4.00.

Purpose: fundamental method for clarinet.

Part 1 contains some H. R. Kent arrangements; these are useful. The table of trills and shakes is good reference material. Klose's emphasis on "tone and interval" studies is good. Part 2 includes scales and chords, the 20 Studies, and the Grand Duets. Some of these duets are really difficult. The 20 Studies ask for endurance and run the full gamut of articulations. (They are published separately by Gornston and will be reviewed at a later date). By the way, 183 of the famous Kroepsch exercises are included in Part 1. Several Bellison solo arrangements are included.

The trouble, of course, is that Klose moves much too fast for many of today's students. The method is best as supplementary material or for the talented. The grading runs from 1-5. Klose was a great clarinetist and teacher; we can make much use of his method if we use it correctly.

...

VERY FIRST CLARINET METHOD—
Gornston .50 Schuberth 32pp.

Purpose: a graded method employing visualized rudiments.

Editor's Note: Send all questions and answers to David Kaplan, Director of Music, Reynolds Community High School, Reynolds, Illinois.

The starting note may be any one of nine patterns; the author allows the teacher to make the choice. Quarter notes are introduced on the third page, eighth notes on page 11. The upper register, using the overtone system, appears next. Sixteenth notes appear on page 22.

The connecting of the registers on page 18 is interesting. The author points out that no old fashioned "crossing of registers" is employed. The pupil does not employ the "a-b" break until the connecting of registers has become familiar, both from the physical and mental standpoint. The approach is then from the clarion down instead of the opposite way. The author claims that this system is psychologically sound since it does not confront the student with the awkward problem of flopping down nine fingers (the break) before the student has achieved the knack of balancing and controlling the instrument.

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January

Gornston's works are being used to good advantage. There is useful material here. Grade 1.

INTERMEDIATE METHOD—Gornston (contributing editor-Paisner) Schuberth 61pp.

Purpose: progressive scales and studies in the various keys. Pages of alternate fingerings are included. A chart of relative time signatures is also presented. This book ends with progressive studies in grace notes. The melodic material is useful. Grade 2. Gornston is to be remembered for his adaptation of the Paganini Caprices; this advanced material will be under discussion at a later date.

MODERN CLARINET METHOD—Gower and Voxman .85 Jenkins 46pp.

Purpose: a melodic approach to fundamentals.

A good point about this volume is the inclusion of small fingering pictures; a new note is shown as it is to be fingered.

Page 2 is an index of fingerings; pages 3-4 offer pictures of fundamental positions. Lesson 1 is concerned with naming notes not playing them. Lesson 2 begins the playing (on "e"). Half notes appear on the fourth line. The range covered is "c-open g." The lesson ends with the naming of notes below the staff and the introduction of fingerings for "b, a, and g."

Lesson 3 introduces quarter notes and melodies (one of Rousseau). In Lesson 4, $\frac{3}{4}$ time, the "a" key, quarter rests, and dotted half notes are stressed. Eighth notes come in Lesson 6; the "break" is introduced in Lesson 7. A good point made in this lesson is this: do not slide the thumb up to the register key but open the key by raising the first joint of the thumb. Key signatures are explained in Lesson 8, sixteenth notes in Lesson 17, $\frac{6}{8}$ time and alternate fingerings in Lesson 25, and finally dotted eighths in Lesson 29.

Though this is a carefully graded volume it is not easy. The book moves along at a rapid pace. Pupils do not all require the same texts. For the talented pupil this method would be good. I like very much the many melodies included in the text, melodies of Mozart, Schubert, Haydn, Schumann, Berr, Weber, Brahms, and others. The method is probably too fast for class work; as supplementary material and / or work for the fast moving pupil this text is valuable. Grade 1 (Plus).

HETZEL'S VISUAL METHOD FOR CLARINET—Jack Hetzel 1936 61 pp. Ditson (\$1.00 chart .50)

Here is a method not widely known that should be interesting to teachers. An outstanding part of this volume is the fine photographic fingering chart; it is easy to read and could be very useful.

Purpose: a graded method of fundamentals. The volume is progressive. The first 40 pages are devoted to the low register. Many melodies supplement the exercises. Page 11, for instance, stresses the rolling motion necessary for the passage. At the outset emphasis on the full value of notes is stated. Grade 1. The book does not move too fast.

DAILY EXERCISES FOR CLARINET—by Hovey Belwin 1949 .75 32pp.

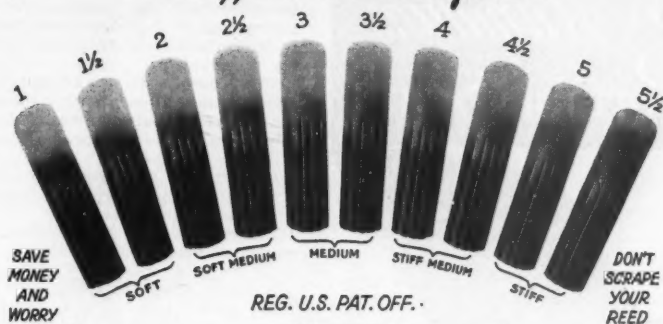
Purpose: technical proficiency through scale and chord patterns. This not a complete course but a supplement. The technique is not to be stressed to the neglect of tone.

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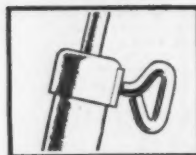


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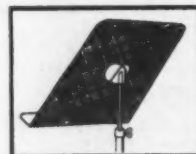
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(plus) material for the clarinetist. Pages 2-3 include "correct fingerings," and information on commonly occurring fingering situations. For instance, the use of the various Bb fingerings in all situations is demonstrated. Eighteen such problems are discussed.

The exercises follow a pattern: slow whole notes, sixteenth note scale, triplets, etc., in various articulations. This is certainly a useful book. Grade 2 (plus).

MELODIOUS ETUDES and CHORD STUDIES—by Demnitz (edited by George Wain) Kjos \$1.00

Purpose: musical advancement based on scales, chords, etudes. These studies, taken from the Demnitz Clarinet School, are of the intermediate grade. Part 1 offers scales, each with an etude. The major and minor scales are included. The etudes offer much opportunity for phrasing and self-expression. Part 2 includes the chord studies (triad, seventh chords, chordal exercises in various meters). Part 1 can be very useful for transposition practice, either a whole step up (C-clarinet) or a half step down (A-clarinet).

This is a fine volume by a fine educator and is extremely valuable as supplementary material. Grade 2-3 (post-intermediate).

Clarinet Note Speller—by Fred Weber .75 Belwin 1951

Purpose: systemized set of work sheets to supplement elementary or private method. The Speller tries to help the student gain a better understanding of fingering problems. The Speller aims to save valuable lesson time through its stress on reading music.

The pages are perforated and may be removed as homework material. Lesson 1 introduces the student to the staff, bar, clef sign, etc., Lesson 2 asks the student to name the note and mark in the correct fingering. Twenty-six lessons are included. In some the notes are indicated and must be named; in others the letter names are given and the notes are to be placed on the staff. Directors using this set (Weber has arranged books for all the winds) of Spellers appear to be pleased with the results. Grade 1.

The survey will be continued next month.

Solos for Contest, Concert, or Recital

Though the survey of solo material will commence in several issues it is perhaps well to mention suitable material at this time. Solos annotated can be used for solo appearances, contest, concert, and the like. The following list aims to put at the disposal of teachers musical solos that will aid in the development of musicianship.

It might be best to first list the collections of solo material; several fine collections are now on the market.

CLARINET CLASSICS—Volume 1 Cundy-Bettoney (\$2.00—the old price).

Contained in this excellent volume are the Mozart Concerto, Concertos 1 and 2 of Spohr, and the Concertos, Concertino, and Grand Duo of Weber. These are all standards of the clarinet literature and are of the advanced grade.

CLARINET CLASSICS—Volume 3 Cundy Bettoney (Clarinet part 1.50 complete piano and clarinet—3.50)

The nine solos in this volume were selected and edited by Mr. Rosario Mazzeo, clarinetist of the Boston Symphony. They include the Concerto of Mann, Fantasia of Gaubert, Allegretto by Gaubert, Selanka by Fibich, the familiar Adagio and Tarantella by Cavallini, Etude by Goe-



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dicke, Concert-Arie by Sobeck, Impromptu by De Boeck, and Scherzo by Miskow. With the exception of the Allegretto, Selanka, and Scherzo, the volume represents advanced material. Like volume 1 this is a fine collection.

CONCERT AND CONTEST COLLECTION for CLARINET—Rubank 2.25

Mr. Hymie Voxman, of the University of Iowa, has compiled fifteen numbers from the clarinet literature. Included are movements from the Mozart Concerto, Brahms F-minor sonata, and Schumann Fantasy Pieces as well as other complete solos. This is a very fine set; the range is medium to moderate-advanced.

Next month I shall list additional collections.

Rather than list a whole bevy of intermediate or advanced solos I shall at this time mention several of each range difficulty. Next month I will add to this list.

Elementary—Grade 1

Lullaby—Langenus, Carl Fischer... .50
covers low "g" up to throat tone "a"
In The Forest—Langenus,
same range as above
Carl Fischer50
Dance of the Blessed Spirits—Gluck-
Davis, Rubank, Gavotte—Gossec-
Weber, Belwin. (Grade 1-2).

Intermediate—Grade 2

Chrysalis—Langenus, Carl Fischer .50
Scale Waltz—Langenus,
Carl Fischer50
covers low "f" to "d" above staff
Mt. Vernon Minuet—Langenus,
Carl Fischer50
covers low "g" to "e" above staff
Donkey Ride—Langenus,
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Post Intermediate

Waltz Fantasy—Mozart-Waln,
Kjos \$1.00
a post-intermediate solo—very musical—opportunity for self expression and technique.
Suite Miniature—Gretchaninoff,
Elkan-Vogel.

Medium

Aria and Presto—Aubert (Waln)
Kjos 1.00
a good contest choice—tone and technique given opportunity.
Concerto in G-minor (from the
Handel oboe concerto) edited
by Waln, Kjos 1.00
another fine adaptation by George
Waln offers many musical opportunities—a good musical experience.

Moderate Advanced

Second Sonata (from the flute) Bach-
Gateau, Alfred
beautiful music—technique in first
and third movements with a delicate Siciliano second. (Edited by
Eric Simon and Felix Guenther.)
Sonata—Mendelssohn,
Sprague-Coleman 2.50
perhaps the first (even the third)
movement might be the best contest
choice—the first movement is
preceded by a % Adagio.

Advanced

Concertino—Weber, various editions
(Kjos, Carl Fischer, etc.)
this is a very beautiful work and
offers much to the advanced pupil.
Sonatine—Honegger, Salabert
(Baron & Co.) 1.75
written in the 1920's the solo is in
the modern French style—the first
movement would probably be best
—rhythm and vitality is herewith
portrayed.

Secrets of Two Batons

(Starts on page 27)

hand. After you learn this twirl, do the continuous four-finger with the right hand and a continuous toss with the left hand.

If your arms tire easily when practicing with two batons, break up your practice into two sessions, rather than one long one. Any questions on two-baton twirling will be answered by writing to Eddie Sacks, I.B.T.F., Advisor, Post Office Box 608, Johnstown, Pa.

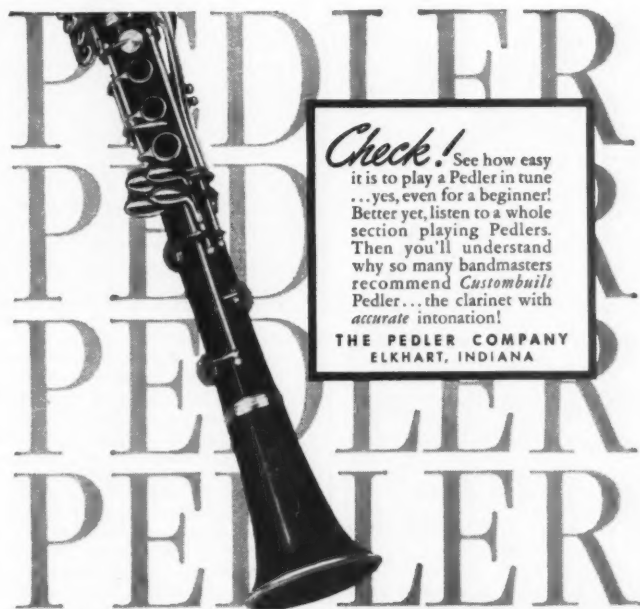
Fretted Instruments

(Starts on page 11)

ager, 409 W. State St., Rockford, Ill., or Hank Karch, Sec.-Treas., 121 E. 4th St., Cincinnati 2, Ohio, or myself, Billy Steed, Contest Director, 6 South 5th St., Zanesville, Ohio, for information and details.

(Starts on page 10)

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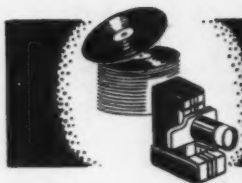
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By Robert F. Freeland

Editor's Note: Send all questions and answers to Robert F. Freeland, The Edison Institute, Greenfield Village, Dearborn, Michigan.

BAND ON THE MARCH: Hal Bergan Director, Capital Film Company, 224 Abbott Road, East Lansing, Michigan. Color, 16mm sound. \$50.00. (For loan from many universities and other agencies).

The famous Sexton High School Marching Band of Lansing, Michigan with their director, Hal Bergan, made this film for the Capital Film Co. At the beginning Mr. Bergan outlines some of the important things to remember concerning the marching band. Then the band demonstrates several maneuvers: To the Rear March; Continued Counter-March; Staggard Counted etc. Then the Drum Major's signals are given and the band demonstrates the maneuvers previously taken one by one.

A very informative film and highly recommended for those interested in the development of the marching-band.

MARCHES OF THE WORLD. Stars And Stripes (Sousa); Entry Of The Gladiators (Fucik); Madelon (C. Robert); Good-Bye, My Little Captain (Stolz); Sons Of The Brave (Bidgood); Radetzky March (J. Strauss); March of The Cavalry (Russian March); Rakoczy March by Berlioz. One Long-play disc, imported ffrr London Record, 10 inch, Red Label \$3.95.

A fine recording of marches of the world arranged and conducted by Robert Stolz with the Vienna Symphony Orchestra. A fine disc for music appreciation classes, history of music and grade school music classes.

Schönberg: Pierrot Lunaire. Ellen Adler (recitation in German) & Instrumental Ensemble conducted by Rene Liebowitz. One 12-inch Long-play record, Dial Record Co. No. 16, \$5.95.

Probably this is the most frequently performed of the Schönberg's scores with perhaps one exception "Verklarte Nacht." It is the first long play recording (the other recording on 78 rpm is Columbia 461 with the composer conducting and is much improved over the original recording. The text "neither sung nor spoken" is "Thrice Seven Poems" from the French of Albert Giraud, translated into German by Otto Erich Hartleben. Truly an experiment, a new tone medium, without a background of tradition. The quality of the voice harmonizes well with the instruments demanded by the score (piano, violin, viola, clarinet, flute, piccolo, bass-clarinet and cello). The songs are composed for different combinations of instruments, for example: the first, "Moonstruck," is for flute, piano, violin and cello; the eighth "Night" for bass-clarinet, cello, and piano, etc. Highly recommended for private libraries and advanced music classes.

HERE COMES THE BAND. Four Fanfares; Evening Hymn and Last Post;

The Trumpeters; March Of The Little Lead Soldiers (Pierne). Trumpeters and Band of The Royal Military School (Kneller Hall) conducted by Major M. Roberts, M.B.E. Also, World Events March; Shipmates March; On The Quarter Deck March and The Mad Major March, played by the Royal Artillery Band conducted by Lt. Col. Owen Geary. One 16-inch long play disc, LONDON Records, Blue Label No. LPB 186, \$3.95 (imported ffrr).

This recording will find many valuable uses in the school or private library. The first fanfare is for a "Merry Occasion"; The second Fanfare, as well as the third, is of a general nature and the fourth is "Fanfare for a Ceremonial Occasion." The British Instrumentation is interesting to observe. Recommended.

HOW TO TWIRL A BATON. One 16mm sound, Color film. 11 min. For sale (\$50.00) or free loan from The Visual Instruction Service, Iowa State College, Ames, Iowa.

Demonstration of basic steps required in contest competition by Roger Lee, a former National Champion Baton Twirler.



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The steps demonstrated are: Beat time and salute; wrist twirl; figure eight; two-hand twirl; pass around back; cartwheel; four-finger twirl; throw and catch; routine using above; original routine of Mr. Lee, double baton twirling, both hands twirling.

The musical background is set by The Iowa State College Band, conducted by Alvin R. Edgar, Director.

RHYTHM IS EVERYWHERE. Mahuke 1946. One 16mm Black and White Film. 10 min. Purchase \$40.00, rent \$2.00. Study Guide available. Produced by Teaching Films, Inc.

Everything that moves has rhythm. Tommy isn't aware of this but he is a small boy who can't help keeping time. On his way to school one day he meets a cow, a horse, a train, a caterpillar. His responses to the individual rhythms of each are musically and dramatically portrayed. The picture's musical score weaves together the various rhythms of the story. A fine film for early elementary music classes. Highly recommended.

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The Editor of the Set, Henry Cowell, provides notes on the recordings and sources. Technically the transfers from 78 r.p.m. records have been successfully accomplished. Use in history classes as well as music classes.

LEAD A LITTLE ORCHESTRA. Narrated by William Kleine with Ray Carter Orchestra. One Columbia disc MJV-115. 78 rpm. \$1.00.

This is cleverly devised to allow the child to conduct the orchestra as it plays. The listener is told by the narrator how to achieve different effects through the use of his hands and arms. The directions are simple and clear. Recommended for children of the Early Elementary School Age. (6 through 10 yrs.).

RACHMANINOFF: Symphony in E minor (No. 2). Eugene Ormandy conducting the Philadelphia Orchestra. One Columbia long-playing disc ML 4433. \$5.45.

A recording that deserves outstanding praise is this new recording of Rachmaninoff Symphony No. 2, beautifully conducted by Ormandy. This I dare say is the finest work that has come from the Ormandy-Philadelphia Orchestra team. It is by far the best recording of the work available. Much credit is due also to the recording technicians. Highly recommended for those who wish Rachmaninoff at his best.

MOZART: Eine Kleine Nachtmusik (Serenade, K. 525). The Bavarian Radio Chamber Orchestra with Eugen Jochum, Conductor. Also, Symphony No. 35 in D Major (K. 385) The "Haffner" with The Italian Radio Symphony Orchestra, Herbert von Karajan, Conductor. One 12" long-play Decca DL 9513. \$5.85.

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Composers and Arrangers

By C. Wallace Gould

Editor's Note: Send all questions and answers to C. Wallace Gould, The School of Music, Northwestern University, Evanston, Illinois.

Before the would-be arranger can hope to make his first successful band arrangement, among other things, he will have to learn the range and best register of each instrument he is going to include in his arrangement. Now this may seem upon first reading as if it was a statement of rather obvious truth. I have had students, and have known men who were making arrangements for professional organizations, who did not sufficiently understand the instruments for which they were arranging.

Take the B flat Cornet for example, the tonal compass in terms of concert pitch is from e (space below third added line below treble staff) up to c³ or d³ (or in exceptional cases even higher), which are on the second added line or space above it above the staff. Any arranger that attempts to use this entire range in a band arrangement that is to be played by an average band is inviting difficulty.

For cornet, it is best to stay within the approximate octave b flat and f² (concert.) Even here it is best not to over-use the tones at either extreme. The difficulty with higher tones is that average cornet players cannot always depend upon his lip to produce them; and even when he can easily obtain these high tones, he finds it much easier to tire from their excessive use. The chief difficulty with the lowest tones of the cornet is in producing a good clear type of tone that has carrying power. In other words, the cornet has a tonal compass of almost three octaves which an outstanding performer can easily obtain. This, however, is not the register best suited for practical purposes, and the arranger must understand the reasons why.

It is even more important for the arranger to understand the range and the limitations of the B flat Clarinet. The problem of fatigue resulting from playing tones at either of the extremes of register is not here so acute as it is with the cornet! The matter of tone quality and carrying power is, however, even more important.

The upper tones of the clarinet, that is to say above d³ concert, become extremely shrill and very difficult to play in tune. The tones in the chalumeau register are good unless the clarinets are unsupported by other instruments in the same register. Is so, these tones are not likely to cut through the band, though modern arrangers are using the low tones around d, e, and f quite frequently. They are making sure that other instruments in the same register will not be playing at the same time which would have a tendency to drown them out.

There are other things to consider when determining the best tones to assign to the clarinet parts. For instance, the tones of the throat register which are f¹, f², g¹ and g² (concert pitch). These tones are very difficult to produce in correct pitch and with good tone quality. Trills between g² and a³ (Concert) are extremely difficult to execute, unless the player uses the trill keys at the side of

the instrument. In using these keys, the pitches will not really be true although due to the speed of execution, it will be difficult for the ear to detect.

The flute and the oboe both have limitations that the arranger is bound to respect. Although each of these instruments will play down to c¹ (which is middle c on the piano), if the arranger writes below f¹ for either instrument, it is foolish. The oboe becomes very rough and harsh in its lowest tones and the flute becomes so weak and thin that unless it stands all alone, it hasn't a chance of being heard. Upwards, the flute is probably at its best in the high octave between c³ and c⁴, at least so far as being useful when the full band is playing. The oboe, with its limited range which only carries it safely up to c⁴, though it is possible to play a few notes higher, is quite restricted in its potentialities. Although the oboe, in the hands of an expert is a lovely solo instrument,



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In the full band it is very often overwhelmed in the total mass of tone. Likewise, the arranger must remember as a general rule not to write excessively fast passages for the oboe. It does not seem to have the agility of either the clarinet or the flute.

The saxophone is another instrument of limited register, although within its range most of its tones, excepting possibly low *c* and low *b* flat are of good quality. The saxophone is not nearly so hard to handle at the register changes as is the clarinet. Since there are so many different saxophones and at least the three principal ones are to be found in most every band (by this I mean the E flat Alto, B flat Tenor, and E flat Baritone), it is not a serious problem to obtain a wide tonal register from the saxophone section. Probably the chief thing that an arranger must remember in writing for saxophones is the fact that saxophones always have a waver to their tone. Consequently, an arrangement should not be overburdened with requirements for too many saxophone players and parts.

Since most bands today have both E flat and BB flat tuba players, it is probably a good policy to write the bass part in octaves. In this way the upper tones can be handled by the E flat tubas and the lower tones by the BB flat players. Thus each will be able to play in his best register and the maximum bass will thereby be obtained for the band. Personally, I cannot see much reason for writing tuba parts up as high as the extreme upper limit of the instrumental compass. The trombones, baritones, and horns can handle the tones in this register so much more efficiently.

The horn has a very wide register but most of this should be reserved for solo passage work. Unfortunately, there are still quite a number of E flat Alto Horns and Mellophones in use. Consequently it is probably better to so arrange the average band horn part so that it will lie within the easy playing compass of the mellophones. This will mean that the lovely low tones of the noble French Horn will have to be disregarded since they cannot be obtained on the Alto horns. Let us hope that the time will soon come when the Alto Horn and the Mellophone will be a thing of the past.

The Tenor Trombone has a good range and except for its low E, which is hard to obtain because of its seventh position, most of its tones are good. Of course, it takes a well developed lip to get some of the highest tones of the instrument, but the chief concern of the arranger in regard to the trombone is to remember that many interval leaps are not possible at great speed due to the difficulty of rapidly moving the slide. In other words, the arranger should learn what tones are played on each of the seven positions and then be careful not to require successions of notes that would require "impossible-to-execute" movements of the slide.

I have not taken up every one of the instruments used in the modern band in this article, but enough have been mentioned so as to indicate the necessity of a thorough understanding of the potentialities of each of the main types of instruments on the part of the arranger. The arranger cannot be expected to play all the instruments in the band, but he must understand the principles of each if he expects to be able to do a good job with his arranging. The first thing he must learn is the

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Flute Clinic (Starts on page 34)



Start this study with the F sharp fingered like B natural. The second note, E sharp, is fingered like B flat. However, B flat fingering should be done with the lever, 1st finger right hand. If no B flat lever on your flute, then use 1st and 2nd fingers right hand instead of the usual way of 1st finger only. In other words, finger the B flat (sounding E sharp or F natural) like this:



All that has been said concerning the new B flat fingering (sound E sharp or F) applies to the following study and to ALL chromatic scales using these auxiliary fingerings. This is valuable information. Make special effort to understand it.



This study shows how to combine the Harmonic fingering with the regular fingering. Use the regular fingering where the other is not shown.



Except for the high G sharp (which is played open, like C sharp) this next study shows you the fingering for an entire scale of Harmonics. There are many other auxiliary or "false" fingerings that will be shown in Book III of this work.



To be continued in the next issue of The SCHOOL MUSICIAN.

Band Forum

(Starts on page 39)

Include most of the rehearsal time. A work rehearsed intensely the previous day should be reviewed by playing it through. Then, tempered drill could be done on the difficult passages of this and those of several other numbers. However, care should be exercised as to how much drill is effective. Occasionally, a group will fail to respond despite ingenious devices used to interest it. It would then be better to discontinue the drill rather than to give rise to a distaste for the music under preparation.

Corrections should usually be made to the group as a whole in order to make the error the concern of the entire ensemble. Repetitions of a knotty problem can be made more interesting by alternating between individuals, stands, sections and the entire band. Individual

recitation is certainly an excellent device for sustained attention and concentration.

The eagerness with which the members look forward to succeeding rehearsals is in no small part due to an invigorating climax to the rehearsal. A familiar favorite may serve the purpose. The work studied that particular day may be played through without a stop giving the members a real feeling of accomplishment.

Actually, rehearsal routines must be varied to meet individual needs, circumstances, temperaments and the situation at hand. No one plan will answer for all occasions. Following are a number of methods in practice for the preparation and study of music:

- (1) *Beginning-to-end*—The reading of the entire work repeatedly.
- (2) *Structural*—Dissecting and drilling each flaw, measure by measure.

(Turn to page 50)

A BASIC COURSE IN MUSIC EDUCATION For All Grades — Large Groups — One Piano

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FOR SALE: Cotton gabardine, good condition. 47 Dark Blue coats, 44 Light Blue trousers; 48 Pershing hats. Make offer. Carl Bruce, Los Angeles High School, 4600 West Olympic Boulevard, Los Angeles 6, California.

69 ROYAL BLUE serge uniform jackets with gold trim for sale. 51 hats, same color. Contact Charles Bradford, Jefferson High, 5210 N. Kerby, Portland 11, Oregon.

39 RED AND WHITE trim cadet-style jackets. Plus 39 overseas-style caps to match. All in good condition. Sample uniform sent upon request. Frank H. Siebermann, Music Department, Smyrna Schools, Smyrna, Delaware.

50 CAPES and 41 caps. Black and Orange color. Write Howard Public Schools, Howard, South Dakota.

FOR SALE: 26 used band jackets. Royal Blue gabardine with White stripes across chest. No tips or moth holes, at \$2.00 each. Photograph sent upon request. M. E. Goins, Superintendent, Community District No. 1, Payson, Illinois.

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WANTED: 1,000 Band and Orchestra Instruments, any condition. Highest prices paid for sousaphones, baritones, alto horn, mellophones, French horns, upright bass horns, trumpets, saxophones, cornets, flutes, piccolos, etc. Ship your old and surplus instruments today for prompt cash or trade-in appraisal. Transportation costs paid by us. Meyer's Musical Exchange Company, 454 Michigan Avenue, Detroit 26, Michigan.

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WANTED IN TRADE: C Piccolo for my D flat Haynes Piccolo. Wanted also, Bassoon and Oboe suitable for beginner. R. Berman, 78 South Ninth Street, Minneapolis, Minnesota.

FOR SALE: 25 Maddy Symphony Model Aluminum violin outfit. Big tone—beautiful finish—indestructible—perfectly adjusted. In good case with German bow. \$60.00 each, delivered. Joseph E. Maddy, 303 South State Street, Ann Arbor, Michigan.

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The Band Stand

(Starts on page 14)

Montana State University, Missoula, Montana is on the Intercollegiate Band committee and that Kermit Hosch, University of Idaho, Moscow, Idaho is on the Brass Ensemble Literature committee.

Felix E. McKernan, Director of Bands, Arizona State College, Tempe, Arizona, is Chairman of the California-Western CBDNA Division which served as host to the joint meeting, with Clarence Sawhill, Director of the University of Southern California Bands, and Vice-President of CBDNA, serving as local chairman. We know they had a grand meeting!

* * *

Watch for the program of the Eastern Division CBDNA which will appear in the MARCH ISSUE. This meeting will be held at Lancaster, Pennsylvania (Franklin and Marshall College) on Saturday, March 21, 1952.

* * *

College and University band directors are invited to submit materials of interest for this page direct to Arthur L. Williams, Editor — The Band Stand Page, Rice Hall Oberlin, O.

Double Reed Clinic

(Starts on page 32)

presently using the single reed on ours. It gives a very soft, mellow tone that blends well with the woodwinds. Personally I think it gives a better bottom to the Woodwind section than does a Bass Saxophone. Its sound is very similar to that of the Contra-Bassoon. In fact I use it as a replacement for Contra-Bassoon in my double-reed group consisting of Four Oboes, English Horn, Four Bassoons and E-flat Baritone Sarousaphone. This group has an hour class weekly during the school term. We enjoy it immensely.

May I wish everyone a happy and prosperous New Year. May everything be to your liking through 1952. So long for now. See you next month.

Band Forum

(Starts on page 39)

- (3) **Ensemble Drill**—Systematic instruction and drill upon all the common basic elements necessary for a commendable performance.
- (4) **Cumulative Repertoire**
- (5) **Minor Appearance Series**—such as basketball games
- (6) **Sight Reading**

In practice the procedure should be varied from day to day with a combination of the above methods being employed. Certainly works need to be presented to the group with a beginning-to-end reading in order to obtain a clear conception of the composition and the

problems involved therein. Recordings, if available, may be used to good advantage. After careful analyses, individual and sectional drill, the number can be solidified by other beginning-to-end readings and the addition of the finishing touches for an approachable artistic performance.

There are certain elements in the handling of the rehearsal situation which are of vital importance in securing desired results. These practices, devices or techniques which save time, stimulate students to even greater efforts, and eventually pave the way to a musically satisfying performance will be discussed in a future issue.

We are now in the process of compiling the results on the INTONATION questionnaire. We hope to have the results with conclusions for you in the next issue. In the meantime, all best wishes and good luck in your band work.

If there is any way I can help you in your work or you have some problem to solve, please write me. We have recently prepared a manual on "HOW TO MAKE MONEY FOR YOUR BAND." This manual is complimentary to subscribers of The SCHOOL MUSICIAN. Merely send your request with a three cent stamp to my address at Indiana University.

My heartiest wishes for a Happy and Prosperous NEW YEAR.

String Clearing House

(Starts on page 31)

mount of the bow frog: the little finger about at the middle of the frog—the inlay button.

The thumb tip is against the stick and frog (where the stick joins the frog). The thumb is opposite the 2nd finger or between the 2nd and 3rd fingers, depending on the size of the thumb and hand. Have students lay bow on string—then pull—so that the string is activated. Don't allow students to dig and choke the tone—rather ask them to think of squeezing the bow. Clyde Thompson, of the University of Michigan so aptly put it at the recent Midwestern Conference—"Think of the Bow and Arrow in producing a tone." Start the tone with a ping. Then you will never say that your Bases are "beind" the beat.

Be sure that the height and the tilt of the instrument is such that the bow naturally falls about $\frac{1}{4}$ of the distance from the end of the finger board and the bridge.

The German Bow: The frog is held against the web of the hand; not the Palm. (Cup the hand). The fleshy part of the thumb should be placed on the top of the stick. The 1st finger is along the top close to the thumb—the 2nd finger (depending on the hand size) rides along the side of the stick. The 3rd finger grasps the frog while the little finger makes contact with the pearl insert at the bottom of the frog. Remember the German Bow frogs are not standardized and therefore the size of the hand must have first consideration, in placement of fingers (especially the little finger).

A free wrist action in bow changes is necessary for smooth bow change. The wrist leads on the down bow as well as the up bow. Be sure the student does not keep his right elbow sticking out while he is bowing.

The price of the German and French

bows are now the same. Here at Western, in my string classes, I have the students learn to play both bows—most of them prefer the French Bow as the easier to get good tone with.

The matter of tuning is most important. Have the student tune to the octave—then the 4th partial harmonics in the 4th position.

It is practically impossible to cover thoroughly the pedagogy of any one instrument in the limits of one column; but we shall leave the Bass for now and next month consider the Viola. However, if any of you have any particular problems on the Bass or any instrument, please let's air them.

New String Releases

Probably to our mutual benefit. Also thought you might be interested in the following new string releases.

Violin:

Sonata #2 Opus 32—Violin and Piano. Nikolai Lopatnikoff—Leeds Music Corp. 1951.

A powerful work—difficult—recommended for the Artist. Here is a Sonata in the contemporary idiom which should be programmed by recitalists equipped to execute this fine work. Recorded by Joseph Fuchs and Arthur Balsam—Decca Records.

Concerto-Opus #48 for Violin and Orchestra reduction for Violin and Piano by the Composer.

Dmitri Kabalevsky—Leeds Music Corp. 1951.

This work is melodious and perhaps (at times) sentimental. It is conservative in its harmonic idiom. Not too demanding technically. It is a three movement concerto with two exuberant movements and a lovely meditative Andante as the 2nd movement. Recommended for those looking for something other than the standard war horse concertos!

Romance—Sergei Rachmaninoff for Violin and Piano. Leeds Music Corp. 1951.

Published for the first time from recently discovered manuscripts. Edited by Louis Persinger. This is a youthful work. It is melodic and soulful. Demands a singing style—not demanding in technique but rewarding.

Cello:

Classical Album of Early Grade Pieces. Arranged in the 1st position for Cello and Piano.

C. P. Herfurth—Boston Music 1950.

15 lovely pieces—most of them familiar. Well edited and fingered. Some of the pieces do go into the 4th position. Piano part not too difficult for young students.

Back for the Cello

10 Pieces in the First Position—Transcribed for Cello and Piano by Charles Krane.

G. Schirmer—New York, 1951.

These are ten pieces in all and each is in the 1st position. Bowings are marked—as well as a few fingerings.

(Too bad publishers don't list sources of many of the early masters works as in both of the above.)

(Both above books are ideal for the young cellist).

Adagio Opus #97—from *Cinderella*. Serge Prokofiev—Leeds Music 1951.

For the advanced Cello Student and Artist, because of double stop passages; transcribed by the Composer. It is a welcome addition to the cello repertoire of contemporary music.

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(Photo at right)
BILL EHRLICH, outstanding
tympanist with the St.
Louis Symphony Orchestra.



(Left) BILL STREET, well
known teacher at Eastman
School of Music and tympani-
nist with the Rochester
Philharmonic Orchestra.



(Below) PHIL GENTHNER,
fine tympanist with the
Army Ground Forces Band,
uses and recommends Leedy
& Ludwig tympani.

(Photo at left)
CHESTER MARTIN,
tympanist with the Roxy
Theater Orchestra, New
York. A long-time
Leedy & Ludwig user.



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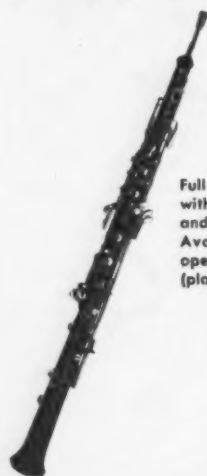
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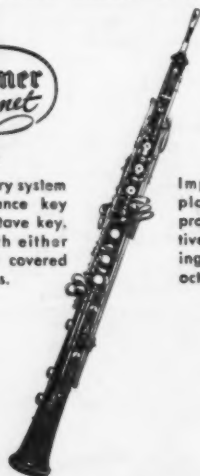
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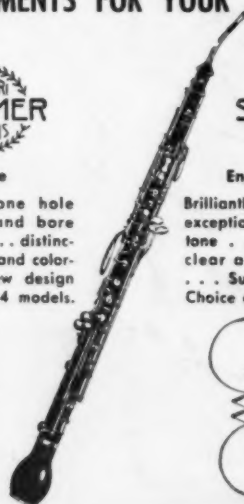
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